

MAXIMUM ROCKNROLL

VOL. 1 NO. 1



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THE SOUND OF HELL TOO CLOSE TO HOME



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CONTAINS THE USUAL RAD LYRIC SHEET
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BE THERE



What has two legs, hangs out on street corners, panhandles, sells dope, says "That's cool, man", is apolitical, anti-historical, anti-intellectual, and just wants to get fucked-up and have a good time? A Hippie? Nope, a punk! Outside of the differences in appearance - substitute boots for sandals, chains for love beads, no hair for long hair, etc. - the only way you can tell the difference is that most hippies passively embrace certain values, and most punks are vehement about them. This, of course, is a gross generalization, but it does seem that the values of both counter-cultures have more in common now than not. If being political is out, and having fun is in, what's the dif?

Originally, there were many types involved with the 60's counter-culture: cultural radicals, politicians, poets, dreamers, walking wounded, hustlers, etc. Eventually, one strain became the most prevalent - the apolitical petit-bourgeois. They were anti-intellectuals who rejected the past, claiming that there was nothing to learn from it; who advocated one emotion (in this case, love); who pushed the "do-your-own-thing" line. And that's exactly what they did, becoming self-indulgent, isolated from reality, and decimated by drugs, cults, and greediness. Many became small businessmen, the "hippoise". They left society alone, but eventually imitated all the aspects they once rejected. And that led to their eventual incorporation into the mainstream. The threat was coopted.

When punk came along, it was largely a rejection of the failures of the 60's kids. Punks were going to be different-confrontational. Once again, it was a mixture of types - rebels left over from the 60's, young cynics, political punks, fun-seekers, etc. But as time passes, certain strains are again becoming prevalent and, as in the 60's, it is the anti-intellectuals, the rejectors of history, the advocates of one emotion ("hate", this time), and the embracers of "do-your-own-thing" that prevail. It is frightening to see how rapidly history is indeed repeating itself for those who do not care to learn from the mistakes of the much-abused Hippie; how close to mainstream bourgeois values of Self they are moving; how turned-off to politics they are. The cooption is well under way.

The only thing that threatens a society based on dividing and conquering - pitting sex against sex, race against race, subculture against subculture - is unity. If the system stresses anti-intellectualism, then we must become intellectuals. If it stresses isolation and ignorance of each other, then we must learn to trust. If it stresses individualism, we must collect ourselves. If it stresses blind respect for authority, we must only give respect to those who earn it. If punk is to be a threat, different from society, then any so-called punk who flirts with racism and sexism, proudly displays ignorance, resorts to physical

violence and is afraid of knowledge or political action, is not a threat at all, but has gone over to the enemy. Punk was originally a mimicry, a satire of the disturbing nature of Western culture. But it threatens to become more and more a re-enactment of those same values and thereby cross over the line from rejection to concealed acceptance, however well-disguised it may be by mohawks, shaved heads, leather, etc.

Of course, a rebellious counter-culture isn't an organized political movement with one set of "acceptable" ideas, but rather a mixture of values under one banner. Unfortunately, in a basically illiterate society such as ours, music is one of the only ways new ideas get disseminated, and it is within this sphere that the real battles for minds are being fought. Will the reactionary mentality of the mainstream culture find a reincarnation within punk (there are a few bands that already exemplify that idiocy), or will punk become a true alternative? It is the ideas behind the music, the dress, the 'zines that are important, not the leather-clad bands and haircuts. If we reach that point, then the battle is lost, and we will have the next form of mass-entertainment. It is on these principles that Maximum RnR is dedicated.

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MAXIMUM ROCK 'N' ROLL PROJECTS ARE NON-PROFIT, AND ARE MEANT TO BETTER COMMUNICATION AND INCREASE ACCESS TO THE MEDIA FOR PEOPLE OF THE PUNK COMMUNITY. WE WILL PUBLISH ALL OUR FINANCIAL RECORDS IN THIS MAG 3 TIMES A YEAR.

The first federal indictments for evading draft registration are expected next week.

Echo of the '60s: Growing protests against the draft

'I refuse to register as an agent of the military madness'



LETTERS

Dear Readers,

The reason we have a letters column is so you can have a place to tell us your problems, ideas, vendettas, gossip, etc. This is your scene, so get involved. Write a lot of letters so I will have something to do and I won't have to stay at home and watch General Hospital and Leave it to Beaver.

**22 Seconds
Deleted by
Israeli Censors**



To the Readers of Maximum R'n'R:

You might not be very concerned about what is happening in the Falklands right now, but I think that you should pay attention because if this small war escalates, Reagan might decide to send us draft-age people down there to help our British friends.

I was surprised to find that some punks think that Britain is a fine country and that it's right in trying to win back the islands. After all, England gave us the Pistols, Sham, Oi, etc., right? Well, if you haven't noticed, most British bands are opposed to their country's government. But a lot of people I talked with still thought Argentina was wrong in invading the islands.

One reason that justified the invasion by the Argentines is that Britain did almost the exact same thing about 150 years ago. Britain had control of the islands until 1774, when it withdrew from them and gave them to Spain. The Spanish abandoned the islands in 1811, and the Argentines took control in 1829. But in 1833, England decided that it wanted the Falklands back and forcibly removed the Argentine settlers. At that time, Argentina couldn't compete with the English navy, so there was nothing they could do about the takeover.

The main reason supporting Argentina's invasion will appeal to most anarchists and to anyone who don't like war - Britain is an imperialist country, just like the U.S. and Russia. These governments are always trying to increase their wealth and territories (right now they're bickering about how to carve up Antarctica). When countries with this type of government get big enough, they have plenty of money (from taxes) for bombs and large armies. That is what has brought this world to its present state - big countries with money enough to have a contest to see which one have the most destructive force. But if all the small countries (like Argentina) were to invade the big countries' territories little by little, soon there would no longer by any big countries, only small ones without money enough to make big destructive mechanisms. And there would be a lot less wars, or at least less bloody ones. When the issues are considered, I think most punks would probably be on Argentina's side.



EDITOR:

This crisis is not over. Can you name any of the other wars happening now?

LETTERS

Even though Argentina's motivations in invading were the same as Britain's when it invaded in 1833, if Argentina had the Falklands, there would be one less militarily strategic place in the hands of the global superpowers.

Casey Beer
of the Afflicted

You, yes you!

I hate new blood coming into the scene tainted with the old morays of commercial society. Muzak controlled minds unwittingly forcing the values of corporations and corporate vomit in the guise of heavy metal (hang Howie Klein), rock and roll per se, poseurs and Haight-Trashbury fallout. There are those who truly don't care for themselves or others, misfits and outcasts, - castes, -siders. These are truly those that the scene needs.

I hate the media and the mind control for which it stands. I hate its stereotyping punks as somebody you would meet at the Old Waldorf on Metal Monday or at the Stone any night.

I hate Patriotism, Communism, Capitalism, Catholicism, Protestantism, Judaism, Socialism, Democracy, Totalitarianism, Monarchies, Sentimentalism, and all other -isms and -cies and un-'s and suffixes and prefixes that move our minds on an Orwellian chessboard with that sham of a language.

I hate groups and cliques.

I hate the pigs and dogs and sheep and rats and puppets and mannequins and clones that populate the world, thinly disguised as human beings.

I hate refugees from the seventies, burn outs from the sixties and other hangers-on and clingers to lost causes. I hate their ability to breed and flood the gene-pool with mass produced replicas of themselves. I hate lost causes such as El Salvador and nuclear disarmament. They feel as if marching from Union Square to the Civic Center will cure cancer, end unemployment, etc. Politics and power mate with each other to produce the mass societal bureaucracy. Ha.

I hate the breakdown over which I totter each night.

I long for the utter collapse of this so-called civilization so I might vent my rage upon it in full force. Iao Omega!!

I hate society, society that has made me an idiot! Society that has made me a madman. I hate the middle class, the upper class, the lower class and class and classes of all types. I hate their forcing their values upon me.

I hate not having a phone so I may not try to ram my values down their throats for a change.

I hate a world that has stripped me of many emotions, save lust and hate. Stripped or burned, what does it matter?

I hate God, and the simplistic comfort he affords the masses, sucking the minds from his worshippers as they suck the semen from his holy genitalia.

I write this on money and pass it in all the stores and BART stations as I can, hoping someone will read this.

I hate hope, it is the ultimate sado-masochism besides religion.

Hate! Hate! Hate! Their god cannot save them, their government cannot protect them!

The system shall destroy itself, anarchy shall reign.

I hate sunset rockers who think an encircled A means acid. I hate the San Joaquin Valley.

I hate graffiti being washed off of walls. Art being washed off the walls.

LETTERS

Dada, anarchy of thought and action, what is left? Nil, null, void. The stark greyness of conformity. I hate conformity. I hate redundancy. I hate pot. I hate the lack of new obscenities with which to express myself.

I hate...

for Jerod
San Francisco

P.S. I hate sportscasters. I hate Bank of America! I hate mass produced music for mass produced minds. I hate new romantics. I hate baseball. I hate Shirley MacLaine. I hate publishers who reject my genius. I hate not finding people to work with me. I have tons of material. I hate weekend warriors. I hate money. I hate the poverty trance. I hate dancing to the poverty trance. Its muzak is the clink of coinbags over the shoulders of congressmen's corporate cronies.

for Jerod

You have problems. Get a girlfriend. Blow up Howie Klein's car. Or go see a shrink.

Maximum Rock Mag,

Totally glad to hear you guys are putting out this mag. Hope it's as good as the radio show. Should be, cos you won't have to put up with Tim's laughing, ha ha. I'm grounded, being held prisoner at home, so your mag is one of the few things I look forward to. No shows, no parties, no nothing cos I didn't kiss ass to my fascist Biology teacher. The whole fuckin school system operates on fear. Gotta know the answer when the teacher calls on you, or have him make as ass out of you. Gotta turn in your assignments by a deadline or it's an F. Then they make sure your folks find out so they can set you straight. They get you to kiss their ass by saying good grades will make you a leader or some fuckin money hungry professional or at least a no name in the working class. But if you fuck up then you are doomed to be a slave of poverty. Learning about what's really going on around you and being an open minded individual is not what they're concerned about; they just want to keep you quiet and obedient. Since authority in school is maintained by those outside your family (whose authority you mostly accept since it's been exercised since birth), the teacher, who you don't know personally, is training you to respect an authority which is totally a stranger to you: the fucking government. That's why we have student body governments, to get us ready for the fact that our equals, even basically equal in age, will be our masters. This democracy bullshit is based on majority rule and majority consent which means minority slaves and minority dependence on decisions made from "up there". Our learning process not only prepares us for this shit, but we have no vote and this fucking school system exists without any of our consent. Sure, you can always quit school, but how easy to find a job without a piece of paper saying you've passed government standards? But hey! You can always join the Army!

Mark Sistbull

Nobody rules o.k.!

P.S. Try and get interviews with the Fartz & MDC.

Dear Tim and the Gang,

We have seen a few "scenes" (Boston, L.A., New York), and if you think about it, we really have the best. The scene's small enough so you can get to know people and not lose touch with them after

LETTERS

a gig. Lot's a bands come through S.F. and there are some really great new local bands starting up all the time - like Bad Posture, Deadly Reign, Juvenile Justice, Intensified Chaos, Free Beer, etc.

Now to address a few problems.

1) Violence- Yeah, it's fun to thrash, but that is what it should be - fun. It should not lead to needless violence. A lot of the fighting that goes on is petty and stupid. It also seems that people go to shows looking for any excuse to fight. Fighting will not put an end to your problems. A lot of younger kids will really get hurt one of these days if they don't learn to solve their arguments with words rather than blows. Find out the source of your frustration and deal with it directly, don't try to put it on someone else's shoulders.

2) Vandalism- If we want to keep the few clubs that we have open, the pointless vandalism will have to stop; otherwise we'll end up just like L.A., down the tube.

If you find it physically necessary to graffiti, do it where it won't prevent another show from happening. Leave the surrounding area alone. We almost lost a new club - Ruthie's Inn - because of the damage done to a nearby church and broken windows of buildings near the parking lot. This also raises security prices and, therefore, ticket prices.

3) Attitude- Hardcore is in the mind, not in the dress; it's an attitude, not a fashion. We've seen too many people ragged on for not dressing cool. There are people out there who are not punks, but have the same values. Is there a uniform or dress code that one must adhere to in order to be accepted?

Punk was supposed to be a movement of rebellion against a system that sucks. Now it is hollow minded, cliquish, undirected, fashion oriented... If anything is to be accomplished, there needs to be some serious awakening to what is going on, what's wrong. We need some coherence to get something done.

There are concrete things to rebel against. It seems that people jump on the bandwagon and say "I'm punk, I'm cool, fuck you." Well, the state of America's pretty bad. This is no democracy; the American way is a farce. For Christ's sake, the U.S. government is not representative. It's a fucking oligarchy run by a few corporate executives who can pump billions of dollars into Capitol Hill and get anything they want accomplished. Their goal is profit; they could not give a damn about the people. They want a war in order to fill their pockets. The DK's song on the Wargasm LP is scary because it is true. Everything Jello says can happen NOW. The people either can't comprehend or ignore what would happen if Reagan did push that button (which by the way is never more than a few yards from him in a briefcase). The FBI and CIA have infiltrated every radical group in America. Any acquaintance of yours could be an FBI agent. Your phone could be tapped. All the activities of the FBI and CIA that have been exposed since the Freedom of Information Act are still going on. The CIA is even linked with the Mafia. This government is corrupt to the core and the majority of Americans choose to ignore it. Don't you ignore it - we could have power - use your mind. If you're old enough, register to vote and make sure of what you're voting for.

The message here is - yes, there are a lot of concrete problems. Let's do something about it - THINK - please.

Lynn and Michelle

LETTERS

P.S. Welcome MDC.

P.P.S. Bye Ziggy. We'll miss ya!

Michelle and Lynn

If more people thought the way you do, this scene would be a lot better. People go around talking about anarchy and freedom, those same people don't think about the responsibility that goes along with it. Vandalism and violence might be "cool" but then the owners don't want to book punk bands anymore and then what? You're right, there are a lot of problems. If people used their heads for something other than bandanna racks, we really could do something.



I WUZ ONLY DOIN' 55, NOT 60!

Dear "Tim and The Gang":

To introduce myself, I am a 17 year old skateboarder. Skate punks shred! I am temporarily living in San Francisco, but in a couple months or so, have to ship my butt back down to Modesto...oh fuck...for reasons I'll not go into or bore you with. I've been listening to your show for quite awhile and it even reaches Modesto, believe it or not! It's really great cuz I can keep in touch with reality while living in that blasted lame valley. Mainstream Moral Majority rules there, no question. It sucks, but I do make it up for shows and stuff. So while I'm living up here for the meantime, I'm really getting a load of the Bay Area scene and making the most of it while I can, going to every show I can. Back in the valley there is life, but I think our group of five people is all there is. We have a garage band and we've been together about 2 1/2 years. The first punk band ever to come out of Modesto I'd be willing to venture. If you must pin labels, we're a hardcore thrash band. We have 5 members: vocalist, Kris Korruption; guitarist, Keith; other guitarist, Paul; bassist, Ronny Ripper, and the drummer which is me, Melissa. Our ages range from 17 to 23. We do not have a demo tape or anything else, sorry to say. We tried recording on the bare minimum shit we have, and it ended up sounding like a garbage disposal with a few words thrown in. We played once for a school talent show, but we had no more gotten through the first song - "Capital Hill" - than the school officials got massively upset and threw us out. It was a riot! Violent Riot is the name of our band, by the way. None of the students appreciated our efforts either. Their minds are all locked, back at Woodstock with their heads up their ass. We've all been into punk for about 3 1/2 years. We all know Modesto ain't the place to be for that scene. There are NO clubs, NO bands, NO fanzines. Absolutely NOTHING halfway alternative comes out of Modesto that we know of. And we know a lot, having lived, or existed rather, there for 3 years. Before that I lived in L.A. The punk scene there is great and I prefer

LETTERS

L.A. over S.F. except for the matter of the cops aka Goon Squad. They're really heavy down in L.A. S.F. and the entire Bay Area is much looser and out of the heat than L.A. for sure. But the L.A. punks, as individuals, are much closer and friendlier than the punks in the Bay Area. S.F. seems much more cliquish and snobby than L.A. Why is this? I've noticed the Bay Area scene has more apathetic attitudes than L.A. Apathy kills, remember. Yeah! Maybe I'm wrong about this, but that's just the way it seems to me. I am, however, open for criticism on the subject. I just see a lot more individual ideals and opinions exchanged in the L.A. area. Everybody seems to know everybody else and newcomers to the scene are welcomed, and at the first gig I went to, which was at the Whiskey, I met gobs of people. At my first, second and third in S.F. I met absolutely nobody. I'll take that back, I met one guy, but that is the extent of my social connections. I introduced myself to one girl and she stared at me as if I had leprosy! What's wrong with you Bay Area punks anyway? Stuck up or what!? I thought you were supposed to be against all that cliquish snobbery but I guess I was wrong.

It seems to me that a lot of people advocate dropping out of school and that it's the cool thing to do. This is ridiculous. I think that you can get a lot out of the educational system that we have, as lacking as it is, and not put up with the general bullshit. You have to know and learn how to work it but it's entirely possible. An uneducated world and society is not what this world needs. You see what it is, now don't you? Stupidity and ignorance are not keys to success. I can't buy that. I'm open to arguments but I still say dropping out is not the way to go. I do not see how you can hope to achieve much with a quitter's attitude just cuz things get tough or students and teachers hassle you about your mode of dress, your attitudes, etc. If you drop out, it only proves their theory right about today's generation: that we are not going anywhere, do not have much upstairs, that the only things we care about are dope, sex and general fun. Not that fun doesn't have its place. Shit yeah! But there's a time for work and dedication too. I graduated and am attending college in S.F. and I'm definitely getting a lot out of it. Oh yeah, they try to get you to conform and follow the masses - don't rock the boat and upset the apple cart cuz it makes waves - there is that shit, but you don't have to buy it. I don't! If people wanna drop out of school, that's their prerogative, but I personally don't see how it could help your situation. You CAN get SOMETHING out of this fucked up system! You just have to go at it a little differently. Take an ALTERNATIVE APPROACH TO MATTERS.

About Nazi Punks (whom I don't consider punks at all), go SOAK YOUR HEAD! Or fuck off, as Jello says! Anarchy and swastikas are complete and total opposites and I really can't grasp how wearing the two together makes much sense. It is HYPOCRITICAL to the max! If you stop and think of what swastikas symbolize and put it up alongside the theory of Anarchy, you do have opposites. No question about it. So like, why wear swastikas, claim to be a Nazi and condone Anarchy simultaneously? It looks real stupid! Face facts! If you are for the general theory of Anarchy you couldn't possibly be a Nazi and if you're a Nazi then you ain't no punk cuz it goes against everything punk condones. The two elements have nothing whatsoever in common other

DRAWING BY SEFF OGRUN

LETTERS

than they are both two strong forms of action. Regardless of the direction, be it positive or negative. Think about that.

Another gripe: all you people who cut their hair and buy punk records and think you're punk make me see RED! A haircut do not mean a fucking thing! Too many mindless dummies running around, looking and acting stupid and therefore, making the entire scene look equally mindless and stupid. Like just another trendy fad. Fuck that. Those little morons cutting their hair, buying spiked wristbands and wearing old levis are representing the punk scene and are making us who have reasons for doing what we do look just as dumb. Use your heads for something other than to sport spiked hair, and THINK! Looking different is not the name of the game. Thinking different IS. Let us get it together.

Well, I think you've probably had enuf of me and mine, so I will shut up for a little while. Good luck on your mag and radio program and may you always have an ALTERNATIVE to this fucked up system.

Terminally yours,
Meliss@ C@mill@

Violent Riot, Modesto

P.S. Oh no, not more crap! Yeah, well, where do people get off on the supposed "fact" that the L.A. scene is so massively violent? Not true! That's only a lotta bullshit hype from the media! Sure we have our occasional hassels but it's all blown way out of proportion by the press. Believe what you see, not what you read (in the case of mass media especially)!



THERE ARE NOT MANY PUNKS IN ATTENDANCE AT POLITICAL DEMONSTRATIONS. THIS MAY BE DUE TO APATHY OR CYNICISM, OR MAY BE BECAUSE PUNKS ARE PUT OFF BY THE DECIDEDLY 60'S CULTURAL ATMOSPHERE. IF THE LATTER REASON IS WHY YOU HAVE NOT PARTICIPATED, THEN MAXIMUM R*N'R WOULD LIKE TO HELP BY ORGANIZING PUNK CONTINGENTS THAT WOULD MEET SEPERATELY AND JOIN MASS DEMONSTRATIONS AS A GROUP. IF INTERESTED, KEEP WATCH IN THESE PAGES OR LISTEN TO THE RADIO SHOW FOR INFO.



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punks

'I wanted to see more done, more freedom for the students,' the self-described 'apathist' says

Punk Vandals Linked to Marin High School Fire

By Jack Viets

Vandals at San Rafael High School torched some bleachers early yesterday morning and spray-painted buildings with punk graffiti designed to offend almost everyone.

Principal Steve Collins said he thought the attack might be the work of a group calling itself "Crib Death." They sent a sinister poem to an assistant principal, and may have been responsible for a pile of cemetery stones delivered to the school last week.

The graffiti in yesterday's attack included Ku Klux Klan signs, Nazi symbols and condemnations of religion, society — and even school athletic teams.

"They were derogatory and offensive to almost every group you can think of," said Collins.

"The whole thing had a ghoulish sense about it," he said. "It was anarchy, down with the establishment and there were overtones of punk rock."

The damage was discovered at 1:55 a.m. when the San Rafael Fire Department responded to a blaze at the school's football field and discovered bleachers and announcer's booth in flames, apparently torched by arsonists.

The principal estimated that more than \$10,000 in damage had been done, and said San Rafael police have been called in to "try to chase down who this group is."

Last Friday, he said, a pile of tombstones, funeral wreaths and other cemetery trappings apparently stolen from babies' graves were left in front of the school cafeteria.

An assistant principal later received a sinister poem from a group calling itself "Crib Death."

The 1200 students at the school, which closes for the summer on Friday, are "very unhappy, angry and offended" over the bizarre trashing, the principal said.

"They're very proud of this school. They've had a good year, and now a handful of people have put a dark cloud over their school."

He rocked boat — & went from honor roll to squad car

S.F. EXAMINER

The incident, three days before graduation, was the worst of a long simmering feud between what Vineys called the "conservatives, the athletes" at the school and a much smaller group of "liberal," punk-rock adherents.

Supported by his parents, Vineys said the school administration was opposed to his views. "I personally feel this all was a result of what he was doing politically at school," said his mother, Barbara.

The Vineys said their son received one early-morning death threat after the arrests last week and Kevin has moved in with relatives in San Francisco.

The five youths charged are "all from good homes and of above-average intelligence," said Collins, who was at a loss to explain the motives behind the vandalism.

"Crib Death never existed as an organization," Vineys said. "It was a budding punk-rock band I wasn't a member, but people I knew were. Musically, that's where my tastes run."

He also denied he was an anarchist. "Anarchy is something associated with punk philosophy, but I know anarchy as a political system can't work because anarchy breeds government." Lately, Vineys said, he would call himself an "apathist."

Another area of contention was a school newsletter co-edited by Vineys called "Black and Blue," which principal Collins said "put down anything successful like athletes, the student council and the school administration. They were trying to undermine all the things most of us think are good or commendable."

According to Vineys, the newsletter was intended to provide "a free speech forum, a creativity forum and a literary magazine."

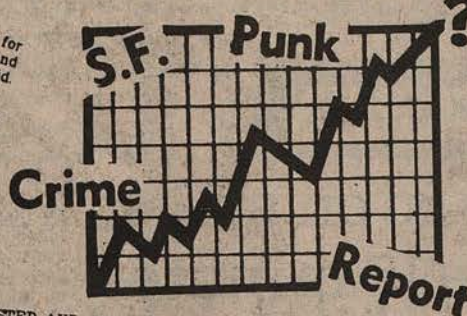
In his "Editor's Note" in the one and only issue, which came out in March, Vineys wrote that the newsletter was "not a subversive underground paper put out by Communists or Nazis. While the paper may be thought of as political, it is not revolutionary."

In an article on "Nonconformity at S.R.H.S.," another writer referred to the "jocks and rah-rah" at the school who are part of the "White Sheep Syndrome."

Collins also objected to a float that Vineys and others attempted to run in the school's homecoming parade. "It was a pick-up truck with Kevin dressed in a white tux with funeral written on it and swastikas and a death symbol."

Vineys' step-father, Joel Neecke, who complained to the school board about Collins' refusal to allow the float in the parade, denied that there were any swastikas on the truck. "It was silly, but there was nothing offensive about it," Neecke said yesterday. "I think it represented their views on homecoming."

Vineys is due in court Friday to enter a plea.



Media Distortions!

POWER

ORLANDO BAKER, WELL KNOWN EAST BAY PUNK, WAS BUSTED ON DRUG CHARGES, BEN-AND IS IN JAIL AWAITING TRIAL. BEN-EDIT PLANNED.

DENZ HAVOC WAS RECENTLY ARRESTED AND CHARGED WITH POSSESSION OF A DEADLY WEAPON-HIS SPIKED HAND BAND. SPIKE WAS ARRESTED FOR ASSAULT WITH A CHAIN ON A GUY IN A PHONE BOOTH-2 YEARS PROBATION. CAROL WAS ARRESTED FOR LOOKING LIKE SPIKE(MOHAWKS), AND GOT WORKED OVER PRETTY GOOD BY THE COPS. SHE IS PRESSING CHARGES AGAINST THEM, WITH HELP FROM CUAV-COMMUNITY UNITED AGAINST VIOLENCE. ALSO PRESSING CHARGES, THIS TIME AGAINST THE MISFITS, IS THE MOTHER OF 14 YEAR OLD TIMMY, WHO GOT HIS HEAD OPENED UP BY THE BASS PLAYERS 'AXE'. ALSO SUING THE COPS IS ANDREW, AGE 12, WHO GOT BEAT UP AT THE SOUND OF MUSIC POLICE RIOT A WHILE BACK(LATER THAT NIGHT, 50 PUNKS MARCHED DOWN TO THE S.F. HALL OF JUSTICE AND GOT RAD. MORE RECENTLY, BOB NOXIOUS AND L.A. MIKE GOT KNIFED AT THE S/H, BY THE 'SECURITY' MAN. THE COPS ARRIVED AND ARRESTED THEM FOR INTOXICATION, AND AS AN AFTERTHOUGHT, ARRESTED THE GUARD FOR ASSAULT-ALL CHARGES WERE LATER DROPPED. AND FINALLY, BOBBY(SOCIAL UNREST) WEAVER GOT OUT OF JAIL ON BAIL, AFTER SPENDING 2 MONTHS THERE-AWAITING TRIAL ON BANK ROBBERY CHARGES.





SAN FRANCISCO'S

JUVINEL JUSTICE

WISE UP AND UNITE - WE'RE PRETTY OBVIOUS TO THE COPS, BUT SO ARE GAYS AND BLACKS - BUT SOME PUNKS SAY "AH, FAGGOT THIS," OR "AH NIGGER THAT". IF YOU'RE GOING TO DO ANYTHING, YOU GOTTA UNITE WITH THESE PEOPLE AND RISE. THE BLACKS TRIED IT ALONE - THEY'LL KILL OFF YOUR LEADERS, OR DRIVE THEM CRAZY. A BUNCH OF KIDS CAN'T DO IT ALONE. WE'RE GONNA HAVE TO UNITE, AND GET OUR SHIT TOGETHER. WATCH OUT, IT'S DIVIDE AND CONQUER - THE AMERICAN WAY.

BORN LOSER

GO AHEAD LOSER,
REACH FOR YOUR RIG
YOUR LIFE DOESN'T MATTER,
'CAUSE YOU'RE ON THE BRINK
YOU'D LIKE TO EXPRESS YOUR IDEAS,
BUT YOU CAN'T
YOU WANT TO GET FUCKED UP
AND ACT LESS THAN HUMAN
YOU HAVE POTENTIAL, YOU FOOL
SO WHY DO YOU CHOOSE TO BE
SOCIETIES STOOL

THE WAY YOU ARE NOW,
YOU'LL BE GONE WITHOUT A TRACE
CAST OUT, PUSHED ASIDE, KEPT IN YOUR PLACE
HOW FAR DO YOU THINK YOU'LL GET,
JUST BEING A USER?
BEFORE EVERYONE WILL REALIZE,
YOU'RE JUST A BORN LOSER



Paulette Denis

PEOPLE WHO ARE PREJUDICED, DON'T GIVE A FUCK ABOUT WHAT'S GOIN' ON, DON'T CARE ABOUT ANYTHING. THEY'RE WILLING TO SIT ASIDE, AND WATCH GOVERNMENTS CHANGE, WATCH THEIR OWN GOVERNMENT DO FUCKED THINGS TO PEOPLE, AS LONG AS IT DOESN'T AFFECT THEM. THESE ARE THE PEOPLE IT'S MOST IMPORTANT TO GET THROUGH TO. UNTIL WE GET THROUGH TO THEM, MTHW'S GONNA CHANGE.

When we go on stage,
we have 15 minutes
to get out a lifetime
of aggression -

JUVINEL INJUSTICE

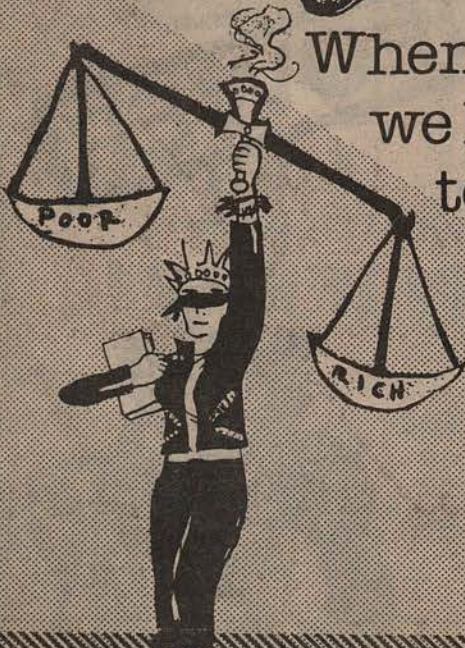
LIVING IN A WORLD FASCIST AND LAME
EVERY SINGLE DAY, EVERYTHING'S THE SAME
WHEN WE TRY TO TAKE A LEGAL STAND
WE FIND THEY WON'T GIVE US A FUCKIN' CHANCE

JUVINEL INJUSTICE

WHERE'S OUR FUCKING RIGHTS
CORPORATE INJUSTICE
AGAINST THIS WE FIGHT
JUVINEL INJUSTICE
THIS CANNOT BE
LEGALISE ME

TRYING TO GET A DECENT JOB
SAME OLD STORY, I'M JUST TOO YOUNG
I FEEL LIKE I'M BEING DRAINED
FOR MY OBEDIENCE, ACONY AND PAIN
(CHORUS)

GO TO SCHOOL, OBEY THE RULES
TO FIND OUT THAT WE'RE BEING MADE FOOLS
WE KEEP FALLING FLAT ON OUR FACE
AREN'T WE PART OF THE HUMAN RACE?



S AND M NIGHTMARE

SOUND OF MUSIC ARTISTS ASSOCIATION.

SOUND OF MUSIC
PRESENTS

DEVOLOGA FORMULA*JEFF*

CABLE CARS* TERROR*

W. M. CONFUSION

CATHIE* CHRISTIE* CELSO

On the night of March 15 over a hundred local musicians and fans squeezed inside the Sound of Music for a meeting. Tension filled the air as meeting coordinator Johnathin Formula (ex-Damage writer) began to talk. Understandable since the topic was police harassment of punks at the Sound of Music and other venues. Both audience and performers felt it was time something should be done. Topics covered included: establishing a dialog with the police; joining with groups already involved against police brutality; the dismal shape of the club "scene;" and what should be done for minors who can't get into shows. Toward the end of the evening the consensus was that an organization to deal with these problems be formed. A seven member board was nominated and elected. Their job would be to help organize future meetings, deal with publicity and work towards solving problems. Notable personalities elected included Olga De Volga (of the Lewd), Jeff Miller (of Bad Posture), and Sid Terror (of Undead fame). The next meeting was scheduled for April 5th.

Two weeks later the elected board met at the S of M for a closed meeting. They spoke a great deal about what their primary goals should be. There was talk of organizing committees to do the booking and security at the Sound of Music (an idea embraced by Celso, club owner), for researching cases of police harassment, and formation of a musicians' switchboard for sharing of equipment, transportation and lodging for touring bands. The name Sound of Music Artists Association was chosen (through lack of imagination?) before this evening came to a close. A board meeting was scheduled for a day before the next general meeting. Unfortunately, it never occurred.

Then, the April 5th general meeting ran into difficulty. Chairperson Melissa reported on the Board's meeting. Board members were introduced and several of them described their research so far; including Sid Terror who spoke about his work towards creating a switchboard. He said that his band (the Undead) would be doing a benefit for S.F.'s cable cars, to shine some good publicity on the SMAA. This was strongly opposed by the crowd and board members who saw such a media plug as contrary to their beliefs and values. The meeting degenerated into a debate as to whether or not a benefit for the cable cars would misrepresent the organization.

Three months have passed since the April 5th meeting and the SMAA has taken no action nor held another meeting. It is difficult to pinpoint the reasons for this stagnation. To get a better perspective, I spoke to three of the board members.

Jeff (of Bad Posture) feels that one problem was the lack of communication after the last meeting. Another was that some board members were living in poverty; lack of jobs, money, food or health led to lack of incentive. Jeff still

feels that something can be accomplished but is uncertain as to how and when.

Cathie Olson and Christie feel that the reason that nothing is happening is that there was no clear definition of what the SMAA stood for. People did not analyze the problems to be tackled by the SMAA carefully, or they let their emotions or self-serving interests cloud the issues. This prevented any lasting structure from being built. Structure, not in the sense of bureaucracy but in the sense of people taking on responsibility. They feel a lot of things need to be cleared up before they could take on an active role in the SMAA again.

Celso, owner of the Sound of Music, was the only real optimist. He believes it is possible for the SMAA to function in the future, even though meetings have not been held and board members have not remained in contact with each other. He has been working with his lawyer to get non-profit status for the group (giving it access to grants, free postage, etc.). He thinks it is only a matter of time.

We shall see. But for now there are no easy answers as to why the SMAA has stalled. All I know is that a bunch of people were pissed one day. They decided to get together and talk about their problems. Someone said organize and a board was elected. Some people on that board were sincere about doing something positive for the music scene, and some had other intentions. But if anything is responsible, it's everyone's hastiness. Things happened much too quickly. No one bothered to find out if there was a better way to solve the problems or a better way to organize.

Without fully understanding the issues (police harassment, minors, booking, etc.), or clearly agreeing on the common goals, a united attack is hopeless. Hey, better luck next time, but remember your Rules of Parliamentary Procedure. Anarchy does not have to be one-to-one combat between paleolithic punk-beasts — let's go after the dinosaurs!

-Noise Bush

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SCENES

BAY AREA

-Tim Y.

Bands in the Bay Area continue to multiply faster than we can keep up with, and here's how it adds up. In San Francisco proper, the most popular bands in the punk-H.C. scene seem to be the DK's, Flipper (probably much to their chagrin), Code of Honor and MDC. All have albums out by now (as has the Lewd, whose present status is in limbo). Up and coming bands include Bad Posture, Fuck Ups, Domino Theory, and Free Beer (ex-Revenge). Other newer bands these days are Juvenil Justice, 5th Column, and Urban Assault (not the So. Lake Tahoe gang). No Alternative reformed, Warzone mutated into Vicious Circle, with Jeff joining remnants of the Fried Abortions to form Lennonburger. Impatient Youth still exist, but rarely play. Arsenal is off to the U.K. to record for Crass, and the Undead are rumored to have had stakes driven through their hearts. The Tanks, Hellations, God, and Wild Women of Borneo all have something in common. And then there's the Pop-o-Pies, who trucked here from New Jersey.

The East Bay scene has finally come alive, as have all the suburbs. The demographics of the scene show a shift to the outlying areas, and a constant drop in the average age. We have no accurate statistics on any possible drop in I.Q. Crucifix, now veterans, are joined by Deadly Reign, Intensified Chaos, Fang, Ghost Dance, and Shut-Up. From the North hail the great Naked Lady Wrestlers (formerly the False Idols), Pariah, Karnage, Demented Youth, and UXB. And from the Eastern fringe, Social Unrest continues to hold sway, although they too hardly ever perform. They are joined now by Vengeance, Anti-Social, and everybody's favorite most-hated band, Church Police. And the Southern flank is brought up by the Afflicted, Whipping Boy, Killjoy, and PLH. I'm sure that by the time this paper goes to press, there'll be 10 more new ones, but next issue for them.



Photo by Kim Ham

RENO

-Fletch

In May, Domino Theory and Vicious Circle travelled over the mountains for a gig with Urban Assault from Tahoe and Seven Seconds, one of the oldest bands from Reno. I decided to follow along to see if Reno could produce a show as memorable as the time I saw Black Flag at a house at the Paiute Indian Reservation.

We entered the geriatric city and followed some local punks to a bar behind an oriental restaurant, a new venue discovered by one of Seven Seconds. It was a hick bar with a strange pit area for the audience, and an equally strange raised area for the stage. Since we had arrived early, and due to a huge garbage bin near the door, most of us migrated to the parking lot (upwind, to avoid being assaulted by blasts of foul air). Unfortunately, the neighbors didn't appreciate seeing so many punks out in the open, and a Reno motorcycle cop soon arrived. He gave us five minutes to get inside the bar, or he'd create problems for the show.

A few hours after everyone was inside, the narcs arrived and threatened to stop the show unless the owner put away all the liquor (because of all the minors in the crowd). Amazingly enough, the owner put all the booze into the back room, losing his best source of money.

A pretty decent garage thrash band, Urban Assault, played first. I was glad to see that punks in mellow Tahoe were raking up some trouble. They had some problems with equipment, but they soon had the people tumbling around.

Next, Domino Theory blew them away with one of the best sets I have ever heard. The bass player growled out the lyrics while the rest of the band moved with the deliberation of a bone-crushing tank. They've added new songs and rearranged their set, and they are now very powerful.

Vicious Circle came next. Their set was loose. A substitute drummer made them play too fast, but the audience appreciated all of the bands anyway, flinging themselves about until they were exhausted.

Curfew rolled around, and Seven Seconds still had not played, so the band decided to move the show. Everyone threw themselves into a dozen cars and tore through the streets in search of a place to play. After cruising through dark, suburban borderlands, we ended up in a backyard only two blocks from the casino strip. Everyone got ripped and staggered about the yard figuring out escape routes in case the cops came and got violent.

Seven Seconds set up their equipment on the lawn and started playing. The sound quality was better than in the bar. They ripped through their tight, fast songs, proving that they could get a crowd moving. This is where the real Reno attitude appeared. Social barriers dropped, cliques broke up and everyone acted how they pleased. More people fell on their asses from swilling beer and grinding up the sod than I've seen in a long time.

The bash broke up when Reno's finest arrived after Seven Seconds started playing their songs a second time around but they were quiet about it, and gave everyone twenty minutes to pack up and leave. The only person to get carted away was a guy who puked on one of the patrol cars. The rest of us slipped off to a party on the other side of town. Our Reno visit ended the next morning as we, still drunk, drove off into the worst heat wave of the season.

P.S. The owner of the bar had a heart attack, so no more shows there. I'm sure the Reno punks will get bored enough to find a new place. They always do.

DOMINO THEORY



Dave Rave

FRESNO

-Dale Stewart

Finally, some punk gigs in Fresno! We found a warehouse on the outskirts of town. It had been about 9 months since the last public gig, with only parties and trips to SF and LA to sustain us, but somehow the number of tough, street-wise Fresno punks grew anyway.

About 80 kids initiated the new place, thrashing their buns off. First up were the Frigidettes, who have an interesting twist in their line-up: 3 girls on the instruments - and a guy on vocals. They had been around for several months with an all-girl line-up, but without the hard, fast sound they have now.

Next was Capitol Punishment, playing a stable set buttressed by a new drummer, Mike. They had only practiced for 2 weeks but Mike added a power and tightness they never had before. High points were "EL Salvador" and "Wrong Direction". Also "Theory of Poverty", a song about the Trickle-Down Theory which claims that wealth will trickle down to the poor due to the honesty and generosity of Big Business. Don't hold your breath.

After C.P., a few jam bands got going. X-Ray Dog did a couple of punked-out old rock covers and a slow Pit-like song. A couple guys from the Authorities and the Young Pioneers came down from Stockton and jammed on a few numbers - one of which urged people to go piss on something.

Finally the Cambodian Kids (ex Zero Population Growth) cranked out a couple of their vicious, lightning-fast songs. Anyone interested in Fresno gigs, or a cassette of Capitol Punishment (\$3.00) write Dale Stewart, 400 W. Gettysburg #236A, Clovis CA 93612.

For a Frigidettes cassette, send \$3.00 c/o Corrine, 4778 E. Dwight Way, Fresno CA 93702.

SANTA CRUZ

-Henry Hample

Having been the unfortunate slob who promoted this preposterous event, I only caught bits and pieces of the bands as I was busy running around, trying to keep the show on schedule and praying that the sheetrock walls would continue to stand. Luckily, the whole thing was preserved for posterity by a video crew, so I'm going to more or less base this review on the miracle of instant replay.

Ryot, a brand-new band, opens the show. Hmmm. Pretty standard hardcore. Good clean sound. 14-year-old drummer (Peter) who shreds. Lead singer (Dave) looks detached from the proceedings; maybe a little nervous. Definitely some potential in this band.

Young Alcoholics are up next. Skinhead guitarist (the legendary Myk Erxn) has painted-on hair(?). Bass player (Bruce) in jail; nearest innocent bystander recruited to make noise in his stead. If these guys have rehearsed in the last six months, then I'm president of Lockheed. Flipper move over. No songs that are written or arranged; YA just makes up song titles and from that point on it is every man for himself. Best song is where lead singer (Jerry) screams "Wash Rob's pan; it's your responsibility!" ad infinitum. Band members making atrocious sounds with their respective instruments. Audience laughing and applauding. Maybe it wouldn't be so funny if I didn't know these guys, but as far as I'm concerned, they've got the Three Stooges beat hands down.

False Alarm next. From Monterey. This is punk rock, boys and girls. Can you say "punk rock"? The lead singer has done his homework; stage dives off non-existent stage not radical enough, so he appeases his appetite for mayhem by breaking down a door. Far out. This band seems slightly angry about something.

Let's hear it for M.A.D., thrash band of the century. Everybody's on the floor. Bedlam. Let's face it, these guys smoke. Steve's blazing guitar sound pitted against Clifford's barking vocals ("cops suuuuck!") is enough to make your hair stand on end. Clean. Tight. Frenzied. They play "Stepping Stone" at end of set, several people helping sing. Gee, they even get interviewed for "Ripper;" need I say more?

By the time I hit the stage to close the show with my band, the Scapegoats, being a promoter has driven me to the brink of insanity and I'm good and ready to spill my guts. We blast our way through a disjointed set of blaring, tormented songs, highlighted by the fastest version of "Shitcan" we've ever played. By the end of the set I'm hoarse, dazed, soaked in sweat and stumbling about like a drunk epileptic. Some of the pinheads in attendance do their best to act jaded and unimpressed. Fuck 'em. Sounded great to me.



M.A.D.

Foto courtesy Ripper

BARRINGTON HALL (6/6/82) MDC/ WHIPPING BOY/DEADLY REIGN/ VACANT/UPTONES -Peter DiMaria

Berkeley's amazing Barrington Hall, that always inviting home for Eastbay punks, provided the atmosphere for a fun if not memorable night headlined by MDC. The show was started off by Deadly Reign who hail from the hardcore hotbed of Orinda, Ca. The band received what turned out to be the most enthusiastic response of the show. However, the question in the minds of the audience was why these guys always looked so bewildered. Vacant said they were from Sacramento, as if this was an excuse for their uninspired attitude. A few songs were exciting, but overall they didn't move anyone. Whipping Boy has a good typical 9th generation punk frontman - muscular build, angry face, no shirt, no hair - but the band behind this fellow is not quite together. Their main attribute was a set list which could cover an entire table. MDC are alot like Discharge, in that they play one song well and very distinctively, but then are determined to repeat it over and over creating a subtle, yet pleasing, deja-vue effect. These guys have a really great attitude and play with an intensity on the level of our nation's finest punk bands, but I wish they would add some variety to their music. The singer really built up a good-natured bond with the audience through his sincerity and clear head - a good example to follow for the million mindless mohawks. The Uptones finally appeared around 3, or 4, or 5 in the morning and produced a set of teenage ska that was a welcome change of pace for those who hadn't already gone home or fallen asleep.



SACRAMENTO

The punk scene in Sacramento is still developing. It is looked at like some psychotic cult. Nevertheless it is growing fast.

The punks here are into a non-violent scene. We just dress different, look different and are basically crazy. The punks here are into skateboarding, skimming, and beach bumming on the river.

There are not very many places to play in Sacramento. Therefore there are not very many bands. Some of the bands here are Rebel Truth, Square Cools and a few other garage bands. Luckily we are on the map, so we get a good show about once a month. The Dead Kennedys played here in May, and Flipper is coming in the end of June.

-Jim Donovan

VALENCIA TOOL AND DIE (6/5/82) MDC/BAD POSTURE/FUCK-UPS HATED/JUVENIL JUSTICE -Tim Y.

Great show! Lot of yahooping downstairs and lots of yacking upstairs. Plenty of people at this gig arranged by MDC, and the crowd was pretty friendly - no real fights (which seem to be on the decline), and alot of women thrashing. There's no stage at the T&D, so it's real "intimate". J.J. started things off with an amazingly tight H.C. set. It was only their second gig, but they really pulled it together fast. Great lyrics, interestingly eccentric guitar - a band to check out. Then the Hated from H.B. did a guest mini-set, playing slower TSOL/Adolescents type punk, getting a good crowd reaction.

Bad Posture followed - a great band - both fun and serious at the same time. Strong, positive lyrics and heavy metal posturing (satirical) and great energy characterize their performances. Darren from the D.K.'s sat in on drums. Highlight of the set was Denz Havoc riding piggy-back on Jeff, B.P.'s 7 foot tall singer, with Jeff doing the same to Denz later. Result: Denz got the worst of it, crushed to the floor and knocked out cold. Minutes later, revived by a beer, he was back out slamming. Also, Jeff always seems to end up singing in just his shorts, barefoot.

Next, Fuck-Ups played their 1978ish style. Some o.k. music, but didn't like most of the lyrics - the "You fucked me, and now I'm gonna fuck you up" syndrome.

MDC came on, and presented their super-tight, herky-jerky thrash - very political lyrics. Singer Dave is rapping more before songs so you can hear the words better. Very intense presentation, mirroring their commitment to the scene and their lifestyle. Dave's eyes bugging out, Ron hunched over his guitar - great! They are getting popular fast, having recently moved here from Texas, and command the respect of both the "political" punks and the "street" punks (are they mutually exclusive?).



FOOTHILLS

The scene in the Foothills is sad, but at least there's a few encouraging words from a couple of bands that're just now hittin' the clubs. It can be very discouraging for these bands, who have to travel to Sacramento or further to play. The red-neck atmosphere in the Foothills makes it hard to live the way you want to, but this adds to the aggression of their sound.

Dead Pledge from Auburn Ca. are a bunch of young angry adventists; a high-energy, strong sounding band. Debuting in S.F. at the beginning of July.

J.I.A. (Justice in America) from Grass Valley Ca. are a bunch of skaters, who kill, both on the board and the stage. A fast hardcore sound.

Both bands shred-'em-up and knock-'em down! Both are recommended when they hit yer town!

-K & T Inc.

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TIM'S STUPID COLUMN

Peter **AK47** Urban

Lots of changes in the venue scene. First, Paul Rat is going out of business, ending his RRZ shows at the Elite Club, Russian Center, etc. He attributes this to rising overhead costs, fewer people paying (200 less per show than last year), and higher door prices (because of the higher guarantees demanded by the new "stars" of punk rock) - all of this at a time of economic depression (there are a few exceptions to the guarantees, like Black Flag and Dead Kennedys who take a percentage, believing they are only worth what they can draw - in contrast to bands like Fear, Misfits, X, and other bands who demand up to \$2500). Rat's quitting is a blow to the local scene, as his shows always gave lesser known bands a chance to play - although recently they tended to be the same few bands over and over again. Minors will lose too, as they can't get in to most clubs. Rat will continue to do occasional shows at the On Broadway, and will concentrate more on doing shows in the suburbs.

Wes Robinson still does his shows at the Elite Club, Ruthies Inn, and the Eastern Front. Wes' strong point is his real love for the H.C. scene, and he continually gives good new bands gigs. Unfortunately, he is not the greatest businessman, and sometimes the supporting bands don't get paid much. This happens with all promoters who indulge "stars" by paying them the outrageous amounts they ask for. In Wes' case though, this doesn't seem to be out of greed or maliciousness, but out of stubborn miscalculation of draw, and general spaciness.

Alternative Tentacles puts on shows now too. They make a point of bringing in lots of the better new bands (thanks to Jello, who keeps up on the scene) and have the best record of dividing the door fairly amongst all the bands. Unfortunately their shows, sometimes with 2 or 3 name acts, tend to get overcrowded, resembling Bill Graham style arena shows - masses of punks in huge stadiums, mindlessly consuming entertainment. I hope it's just my paranoia, and not the next step.

The Sound of Music, despite all the hoopla about "community input", continues to suffer because they still have not made minors a priority. As long as they can't get in, bands won't make any-

thing or have a good time playing (for 8 Tenderloin burnouts while the minors are out front where the doorman can stab 'em).

Dirk, at the On Broadway, made a commitment to the scene to have the same proportion of punk and H.C. shows that he had at the Mab (the less said about Ness' sell-out to new wave the better). Unfortunately, it hasn't quite worked out that way. There are occasional mid-week local-group shows, and Flipper and D.K.'s shows, but it's not like it was just a year ago. Dirk's in rough shape financially, due to old Mab debts, expenses to the O.B., and his unflinching commitment to the artistic aesthetic of smaller shows. He didn't "go for the bucks" and forsake punk. As always, Dirk will keep a club open for us, with plans for summer shows and more.

Outside of Ruthies (probably the best venue for H.C.), the "guerilla" shows remain the most true-to-form punk. Gigs at legendary Barrington Hall in Berkeley, New Method Industries in Oakland, and the occasional party at Valencia Tool & Die are the rowdiest (the heart of the scene) with a full cast of day-to-day regulars. "Previews" had potential, but that seems to have gone by the boards. Finally, there is the lovely Berkeley Square, which is expanding and opening its doors to minors. Unfortunately nothing can overcome the "trendy" new wave atmosphere, the "chic" clientele, and the steep door prices. Hey!, whatever became of the \$3-tops on club tickets?

Speaking of which, Maximum R'n'R and MDC spoke to Dirk about the lack of good H.C. shows at the On Broadway, asking if we could do some booking (without our taking a cut) to get gigs for the new local bands. Dirk agreed to let us do every Wednesday night in July, and lower the door price to \$2. These shows will probably have one out-of-town travelling band, and several local groups. If these gigs are successful (they should be, given the low door price which will allow kids to go to 2 or 3 shows a week instead of 1 high-priced bill), then we will be booking more shows in August and the fall, and not just on mid-weeks. Once Dirk stabilizes financially, he can open a smaller club in North Beach, more suitable to punk. Meanwhile, we will have to make good with what we have.

American monopoly capitalism continues to create problems it cannot solve. Our elected leaders are only making things worse with their increasingly fascistic approaches to human life, both at home and abroad. The colleges have been transformed into post-adolescent day care centers, and most of the Old Left is using a static analysis unsuited to a world undergoing change.

"Nazi Punks" have nothing to do with either fascism or punk. Their pathetic worship of Nazi symbols and/or ideas only contributes to the world's problems. They are not Punks, and there is no reason to think of them as such. If they call themselves "vegetarian meat-eaters", no one else would. Too much time is being given to discussion about where they fit into the community, given that the answer is so obvious. They don't. They certainly aren't part of the solution, and since they have very little influence, they should be ignored. We have enough enemies of a more serious nature. -Mickey Creep

KNOW YOUR WEAPON

Punk in San Francisco has meant political since its dawning. It was here in July 1978 that every punk band in the city, except Crime, played three days of benefit concerts for striking coal miners, where two months later the Mab was filled for a benefit for striking railroad workers. We drew 1,000 people to a concert to benefit jailed Black Panther leader, Geronimo Pratt. We played for the F.M.L.N./F.D.R., the I.R.A., American political prisoners and on and on. The summer of 1978 also saw bands organize and fight private promoters like Maniacts and later New Youth. Rock Against Racism had an active chapter here. In the White Riot of May '79 punks turned out in a direct assault on the state. We were communists, socialists, situationalists, anarchists. We were a threat.

It is with great pride that this punk/red/pet rocker recalls those days. As manager of the Dils, Negative Trend, The Zeros, and The Toiling Midgets, I did my part, but past glory is just that - past. Now you and I are confronted with new fights, and far too many that are left over. Nuclear bombs, imperialist wars, and capitalist austerity are not going to miss each and every mohawked head. It is a fight for survival we are engaged in.

The world is a battle ground and we are all combatants. When the Zionist, hiding their fascism behind yellow stars, march into Lebanon to commit genocide against the Palestinian people, they are doing it with 1.5 billion dollars a year in military aid from the U.S., and that money is coming from you. It is coming from food stamp cut offs, welfare cut-backs, higher college tuitions, loss of funding for the arts, etc. etc. As the bodies of Palestinians pile higher and higher, the dividend checks of the people who own the factories that make Sidewinder missiles grow larger and larger. Lebanon is your backyard, you have been drafted whether you know it or not. Like it or not, this is your war, every war is your war. Choose what side you are on, and when the fight begins, know your weapon.

Herb Cpen is on vacation

LATE NEWS FLASH!! CONTRARY TO RUMOR, POLICE HAVE NOT SHUT DOWN THE TOOL & DIE. THEY HAVE WARNED KATRINA ABOUT MINORS DRINKING IN FRONT, AND BROKEN BOTTLES. IF YOU WANT GIGS THERE, PLEASE CO-OPERATE. ALSO, CLUBFOOT IS STILL HAVING SHOWS, DESPITE THE RECENT DRUG BUST. RUMOR HAS IT THAT THE COPS RAIDED CLUB GENERIC, SHUTTING DOWN FUTURE SHOWS THERE FOR LACK OF A CABARET LICENSE... UNCONFIRMED AT PRESS TIME.

Charles McCabe is on vacation



This section contains information I think you should have and that you won't necessarily find elsewhere. So pay attention. My opinions don't always coincide with others on Maximum R'n'R, at their loss.

Crawford was a founding member of G.O.D., one of the more innovative bands of the past year. She was a friend who I hoped I would get to know better. She had problems, as do most of us. I'll miss her.

CRASS
DOUBLE

CHRIST
DUE AUG. 82

SOCIAL UNREST
NEW 12" on LIBERTINE Records

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RIP RRZ?

Asked at the Elite Club

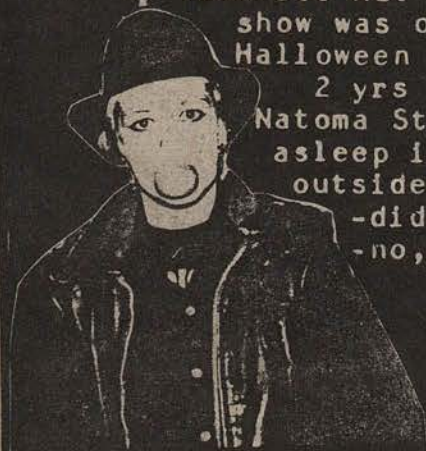
THIS RAT IS SUFFERING A SEVERE NERVOUS BREAKDOWN AS A RESULT OF REPEATED FRUSTRATION

RAT DRIVEN CRAZY
BY INSOLUBLE PROBLEMS



My favorite Rat show was on Halloween about 2 yrs ago at Natoma St. I fell asleep in the truck outside.

-did you get cold?
-no, I was out of it.



Julie



...he's a swell guy & he really tried hard & we're lucky in s.f that we're not like l.a. or new york where there's only big things - we're lucky to have such a sweet guy even if he is gonna quit.

Marzy Quazar



- Rat? What can I say? Let me think a second.
-Like the most fucked up you ever got at a Rat show?
-Is that a goal to strive for? (laughs)
My mind's a blank - wait til I'm drunk - WHO ARE ALL THESE PEOPLE? I DON'T KNOW ANY OF THEM!

Curtis

Oh gee, the Bad Brains, definately.

Chris

Tuxedomoon & the Mutants

Deidre

The first Rat show I ever went to was at the Pit - UXA and KGB played. It was great. I got really fucked up and I can't remember anything else about it.

Stannous Flouride

Outside 330 Grove



at the Temple

Rat's getting out at the right time because he's done a lot to the scene and done a lot of great shows (by great I mean I've had fun at them). Tonight's show's been a drag so far - I saw a friend of mine get punched out outside... If this was a real cool show they'd be playing Johnny Thunders' tapes in between bands.

I guess people stopped going to his shows in the same quantities they were before so he's gotta stop. It's terrible. I'm grateful for what he did.

Mickey Creep

My greatest hate is God.

-What about Rat going to L.A.?

Actually it sounds a lot better because L.A. needs it very desperately.

-What about S.F.?

-We need it too but someone else can

always pop up and take his place.

In L.A. they've all been sucked up by commercials for designer jeans and dating services.

Jerod

Afterwards, I got a ride to a Creep party but one of my girlfriends had fallen off the stage so we took BART. I was too fucked up.

-Roser

I hate people with fucking tape recorders.

Gail

-You gonna miss Rat?

-Yeah. He'll probably do other shows though, somewhere. He can't just go away.

-if he goes to L.A.?

-Oh I feel betrayed.

Why should they get him. I feel betrayed now.

He'll get sick of L.A.- he'll have to come back.

Spike

We met on New Year's Eve 1980 at 10th St. Hall. Black Flag and who remembers what else.

-Mark

FUCK UPS

Dont RATify!

Phyllis Schlafly

Natoma Street



M.D.C.

WHAT YOU'RE TAUGHT IN SCHOOL IS WHAT THEY WANT YOU TO KNOW. AND ONCE YOU GRADUATE YOU GO PICK A ROLE AND APPLY FOR A JOB AND THE NEXT STEP IS WHEN YOU GET MARRIED AND HAVE A KID- YOU'RE SUCKED INTO THE JOB, AND AFTER THAT YOU GOTTA WORK TILL RETIREMENT AND IT'S LIKE YOUR WHOLE LIFE IS A COG IN THE SYSTEM. YOU DON'T HAVE TIME TO WORK FOR YOURSELF, OR TO TAP INTO YOUR OWN CREATIVE INTELLECT. SATISFACTION BECOMES JUST RELATED TO MONEY.

DEAD COPS

Dead cops (chorus)
Down on the street
Giving poor the heat
With their clubs and guns
Doin' it all for fun
(chorus)
Big bad and blue
They're in the Klan too
Brutality is their sport
We'll put 'em to the torch
(chorus)
Rebel, rebel on the street
Makeup on my face
Stockings on my feet
All the straights asking me why
I'm not a normal American guy
What makes America so straight
and me so bent? (chorus)
Call this the land of the free
Say its the home of the brave
You know they call me a queen
Just another human being
(chorus)
Your authority and power
Has turned us sick and sour
And your justice is a lie
We're gonna fight until you die
Dead cops (chorus)
Whatcha gonna do
The Mafia in blue
Huntin' for queers
Niggers and you
(chorus)
Time for a switch
Army of the rich
Macho fuckin' slaves
We'll piss on your graves

DEAD COPS



it was
bad year
for cops

JOHN WAYNE

John Wayne was a Nazi
He like to play SS
Kept a picture of Adolph
Tucked in his cowboy vest
Sure he would string up your mother
Sure he would torture your pa
Sure he would march you up to the wall
Sure he would hang you by your last ball

He was a Nazi
But not anymore
He was a Nazi
Life evens the score (chorus)

John Wayne slaughtered our Indian brothers
Burned their villages and raped their mothers
Now he has given them the white man's lord
Live by this, or die by the sword

(chorus)
John Wayne killed a lot of gooks in the war
We don't give a fuck about John anymore
We all heard his tale of blood and gore
Just another pawn for the capitalist whore

(chorus)
John Wayne wore an army uniform
Didn't like us reds and fags that didn't conform
Great white hero had so much nerve
Lived much longer than he deserved

(chorus)
Late show Indian or Mexican dies
Klan propaganda legitimized
Hypocrite coward never fought a real fight
When I see John I'm ashamed to be white
Death bed Christian of this you avowed
If God's alive, you're roasting now
Well John, we got no regrets
As long as you died a long and painful death



laid low on a Berlin boulevard

I REMEMBER

I remember when I first went to school
They said, Don't be a joker, don't be a fool
Pledge your allegiance to the red, white & blue
Don't expect your country to do nothin' for you
They said your forefathers loved you
But I only had one
And I watched him die in the heat of the sun
Suckin' up the bullets of a policeman's gun
There was nothin' I could do but stay away
In the U.S.A. you gotta take your chances
If you plan on stayin' free
They call this the land of the living
But they're trying to make a dead man out of me
(chorus)
I remember when I first hit the road
I was runnin' from the lenders of the money I owed
Came to Austin, heard a knock at my door
Crossed another border and I'm runnin' some more
They say they're gonna get me but it ain't happened yet
It's time to remember time to forget
Nothin' I could do but get away
(chorus)
I remember all the stories I heard
How a man's supposed to be 'bout as free as a bird
My brother's in prison, my father's dead
Me, I'm tired of living with a price on my head
I wonder if there's a place to be
In the whole wide country for a fella like me
Name's in the paper, face on T.V.
Nothin' I can do but get away

DEMAGOGUES IN SOCIETY HAVE LED EVERYONE TO CONFORM SO MUCH THAT PEOPLE DON'T EVEN KNOW THEMSELVES. THEY'RE OUT OF TOUCH WITH THEMSELVES, HAVE NO CONSCIOUSNESS. THEY FIND THEMSELVES OUTSIDE THE REALM OF 'NORMAL' BEHAVIOR. THE PSYCHOTICS WE HAVE ARE DUE TO BOUNDARIES THAT ARE DRAWN SO PEOPLE CAN'T EVEN COMMUNICATE.

target
despised
whited
revolting

A blooded
Klanman runs
for cover while
anti-Klan crowd
throws rocks
and bottles.



MILLIONS OF DEAD COPS, formerly the STAINS of Austin, Texas, now live in San Francisco and have a great new self-produced album to their credit. They are very outspoken, and the following are excerpts of a recent candid interview with MAXIMUM ROCK'N'ROLL.



KILL THE LIGHT
 I control you through fear
 Kept you shackled all these years
 You were bought and sold
 In hell before you were born
 Your life is mortgaged
 So grovel and sweat
 It's paid for my ego
 Kept you in debt
 My thoughts, cash, cash
 Need cash, cash
 Wheel and deal and steal
 Feeding our lust
 It's just us
 You're a race of slaves
 Half in your graves
 I'm a cancer cell
 Here to tell
 You need me
 I own you
 I deserve the light
 Hanging around
 Cold and wet
 Out of work
 And desperate
 Urine subways
 The stench of puke
 Empty alleys
 Beggar's disease
 Sweat on my cot
 What illness I got
 Fight to survive
 Just stay alive
 Pawn my I.V. set
 I got no regrets
 Gotta make it home
 Shoot some hope
 Feel the warmth
 Kill the light

Law & Order
 It's easier than You Think

usually, are against hate and war, the policeman is not your friend.



CORPORATE DEATHBURGER

Ronald laughs as millions starve
 And profits forever increase
 Your stenching farts as they smile
 They say they try to please
 Plastic chairs and fake shakes
 To help it all go down
 Polluting your children with their lies
 And trying to destroy your mind
 Corporate deathburger, Ronald McDonald
 Change from your five
 Ankles deep in blood
 Make it your career
 Sell billions every year

Golden arches and Ronald smiles
 Ronald laughs as billions starve
 And profits forever increase
 Feeding all your grain to cows
 Dead children rest in peace
 The stench of humans rotting
 Smells just like fish filet
 Your sign neglects to mention
 50,000 starved today

Corporate deathburger, Ronald McDonald
 Change from your five
 Torture camps for cows
 Slaughter and starvation
 From death corporation

Golden arches and Ronald smiles

You say you're Christians but you're a fake
 Multinationals on the take
 Starving children deserve a break today



RACISM COMES OUT OF FEAR. THE SAME KIND OF FEAR ABOUT HOMOSEXUALITY. THEY DON'T KNOW ENOUGH ABOUT IT. IT'S INGRAINED-PERPETUATED BY THE ECONOMIC SITUATION WE GOT. IT'S NOT EAT DOG IN A CAPITALIST CHASE THE BUCK'S SORTA WAY. IT'S ALSO EFFECTIVE. THEY GOT EVERYBODY BEING RACIST-THY GOT EVERYBODY ON THE BOTTOM BUSY GETTING ON EACH OTHERS BACK. WHILE THEY GET AWAY WITH OTHER THINGS. THEN YOU CAN USE THESE PEOPLE TO FIGHT YOUR RICH MANS WARS, BECAUSE THEY'RE ECONOMICALLY DEPENDENT ON YOU SOMETHING LIKE 40% OF THE U.S. CASUALTIES IN VIETNAM WERE BLACKS AND HISPANICS. AND YOU SURE WON'T FIND 40% OF THEM IN CONGRESS.

CORPORATE DEATH BURGER

FEEDING THE FEW. CORPORATE CONTROL OF FOOD



The police are the Klan, are the Mafia, so you better take your stand. M.D.C. stands against the police repression, brutality, the macho inferiority and ignorance that encourages people to take a job where they can legally kick ass on the poor, minorities, women, homosexuals, use the law to strip all of their dignity. Who hasn't necessarily suffered at the hand of the army of the rich?
 The police are the german shepherds, the strong arm of the mind enforcers, the principal political and religious leaders who enforce conformity to ones one culture which has been reduced to the programmed set of behaviors and roles. With their repression, through fear and guilt, they control over society, turn us into rats fighting in a maze against each other to gain their piece of cheese, as they smugly look on from above. Socialism for the rich, capitalism for the rest of us.
 Here within, the anti-brotherhood is created and perpetuated. Hate queers, niggers, foreigners, women, non-believers, ourselves... We all learn to fear the authority. They say the only way to deal with it is to gain a piece of the power structure. So be a cop, a lawyer, a soldier, a businessman. Take their power and use it against your brother. Even well intentioned seekers of power for justice are subverted and compromised. We need to be rid of these demagogues, the pompous hair shirted sooth sayers who are in the position to initiate positive change but instead repress it to perpetuate their rule. There's no God in heaven so get off your knees.

Fuck the Multi-Death Corporations
 with their Misguided Devout Christians
 We're gonna' fight until there's Millions of Dead Capitalists
 Who've caused the pain and misery Millions of Dead Congressmen
 Anarchy, Individualism, Social Consciousness, Equality, Cops
 M.D.C. Children
 Liberty

SEXISM IS ANOTHER RELIGIOUS PROBLEM. "GOD MADE MAN IN HIS OWN IMAGE", IT SAYS RIGHT IN THE BIBLE. BE SUBSERVIENT TO YOUR HUSBAND. IT'S A WAY FOR MEN TO FEEL SUPERIOR. IF YOU CAN SHIT ON SOMEBODY ELSE, IT MAKES YOU FEEL SUPERIOR. IT'S BEEN INSTITUTIONALIZED TO MAKE AN EASY SCAPEGOAT OF THE PEOPLE WHO ARE IN THE LEAST POWER TO FIGHT BACK.

AMERICAN ACHIEVEMENTS

Abandoned child, no ones baby
Ward of the state, a human mistake
Institutional living will drive you crazy
Grey buildings, grey people, grey food, grey walls
Life has just started, roommate is retarded
Friends you got none, treated just like scum
Nowhere to go, nowhere to hide
"Ain't no love, ain't no pity
Ya stole me away from mama's titty"

Grey buildings, grey people, grey food, grey walls

Turned 18, see any hope
Think you'll fit, no one gives a shit
Forget your past, cause nothin' lasts
See some die, see shallow lies
No going back
No going home
It's all pitch black

Stuck on drugs
Goin' drinkin'
Feelin' nuts
Goin' crazy
Feel like shit
Feelin' queer
They got a label for this behavior
Call this living
Goin' drinkin'
Call this living
Think I'm dying

Nowhere to go
Nowhere to hide
No one to trust
No one to confide in

No going back
No going home
It's all pitch black

Big brother's a spy and he's watching you
Says do as you're told and fit in the mold
Treat you cold, eat your soul
He's your guardian angel, he's the master of control

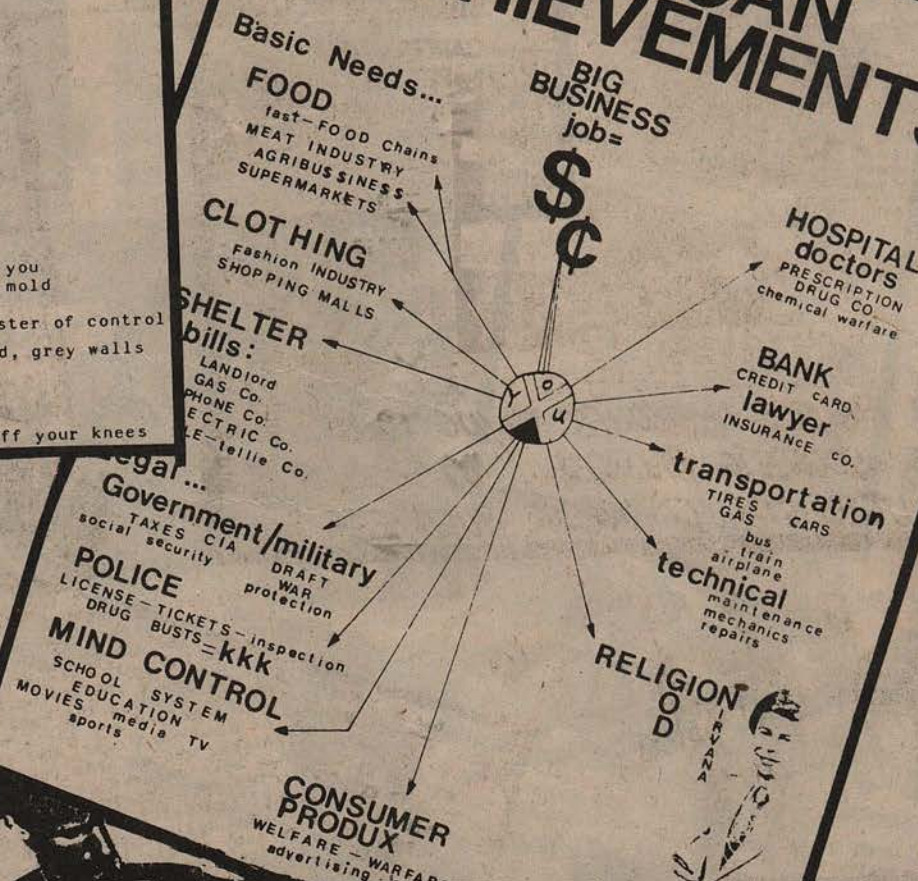
Grey buildings, grey people, grey food, grey walls

No going back
No going home
It's all pitch black
And there's no God in heaven so get off your knees

HIPPIES WERE CAUGHT UP IN A TIME WARP. NOTHING STAYS THE SAME. YOU CAN SAY WE'RE HIPPIES BECAUSE WE'RE VEGETARIANS AND HAVE COMMUNAL VALUES BY LIVING TOGETHER, BUT IT'S JUST AN OVER-USED WORD. PUNK IS ANOTHER LABEL. IT'S A REBELLION, AND THERE'S PLENTY TO REBEL ABOUT. WITH THE RIGHT-WING ADMINISTRATION, WE'RE SITTING IN A 1964-65 SITUATION. AS THE WORLD GETS WORSE, THE PUNK SCENE CAN ONLY GET STRONGER. IT'S HAPPENING IN EUROPE, IT'S HAPPENING HERE, THERE'S FANZINES SUPPORTING IT, AND EVERYBODY'S FINDING OUT WHAT EVERYBODY ELSE IS DOING. IT'S MORE A COOPERATIVE LEVEL... IT'S GETTING STRONGER.

WE'RE ALL GOVERNED BY ONE WORD-POVERTY!

AMERICAN ACHIEVEMENTS:



We're gonna break
Spots! glasses!

THE S.F. SCENE IS A GOOD SCENE, ALOT OF TOGETHERNESS. THE RADIO IS REAL SUPPORTIVE. BUT IT'S TOO SPREAD OUT. THERE'S NOT ENOUGH INFORMATION COORDINATED SO THAT THE PUNK COMMUNITY CAN GET TOGETHER EXCEPT AT A DK-TSOL-BAD BRAIN TYPE GIG. YOU SAY "WOW, WHERE DID ALL THESE PUNKS COME FROM", AND HOW COME YOU HAD ONLY 10 PUNKS AT 'RENO NIGHT' TO CHECK OUT SECTION 8, 7 SECONDS, AND THE WRECKS, WHO ARE ALL GREAT. AND WHAT ABOUT BANDS LIKE SOCIAL UNREST WHO NEVER GET GIGS. THERE SHOULD BE ALOT MORE

COOPERATION. THERE'S NO BIG SPOT WHERE IT'S KINDA COMMUNAL, WHERE A FEW BIG GROUPS WILL DO THE BENEFITS TO KEEP THE WHOLE THING GOING, YET THEY SLICE UP THE PIE RIGHT-KINDA LOOK OUT FOR THE PLACE LIKE IT'S OUR PLACE. RUTHIE'S IS CLOSED BECAUSE THEY FUCKED UP THE BATHROOMS AND WROTE ON THE CHURCH NEXT DOOR.

JELLO IS REAL GOOD FOR THE S.F. SCENE. BUT PEOPLE ARE JEALOUS, SOUR GRAPES. BIAFRA STICKS HIS NECK OUT. HE MUST HAVE KNOWN WHEN HE WROTE 'NAZI PUNKS FUCK OFF' WHAT WOULD HAPPEN. HE'S NOT JUST BITCHIN' AT REAGAN AND HAIG, WHO NEVER HEARD HIS SONGS.

BIAFRA DOES ALOT MORE FOR THE SCENE THEN ALOT OF PEOPLE GIVE HIM CREDIT FOR. WE DON'T GET AS MUCH FLAK AS HE DOES BECAUSE WE'RE NOT AS SUCCESSFUL.

THERE'S A WORLD CONSCIOUSNESS MOVEMENT HAPPENING. HOPEFULLY IN 100-200 YEARS WE'LL HAVE A SOCIALIST UTOPIA WE ALL KINDA WISH FOR. WE'RE JUST ANOTHER STEP IN THAT DIRECTION. WE REFLECT NIHILISM BECAUSE IT'S THERE, BUT WE OFFER HOPE.



taking care
of business

Business-investment survey

I Was Paid Peanuts

BUSINESS ON PARADE

Treasury Bond

TWO
WAYS
TO
GO:

BUY
SELL

APPLICATION FOR EMPLOYMENT
EXON

financial

Protect your investment



Bank's investments paying

Trust ME



For our money, the best is ANYTIME.

He will explain:
How to take advantage of
Mr. and Mrs. Wage-earner

"I FIGURE IF YOU'RE GOING TO BE
SOMEONE'S BANKER, YOU SHOULD
UNDERSTAND THEIR BUSINESS"

Has the City of Austin got a
deal for you?

Plans are being drawn for a
200,000-square-foot Foley's store
on the north side of Barton
Creek Square Mall.

Austin has been a good town
Oliver said.

YOU CAN'T EXPECT TO GET PAID ALOT IN THIS BUSINESS.

Money Making Seminar

YOU CAN COMPLAIN ABOUT THE RICH CORPORATIONS, THEN THEIR FRAT CHILDREN, THEN THE
LOWER MIDDLE CLASS GREASERS, THEN THE NON-COMMITTED NEW WAGERS; THEN THERE'S THE DIF-
FERENT KINDS OF PUNKS-NAZI PUNKS, CRASS PUNKS, ETC. THEY DIVIDE THEMSELVES. IN L.A.
THE LONG BEACHERS FIGHTING THE H.B.ERS. THEY ALL LOOK THE SAME, ALL BOY-DOMINATED
16 YEAR OLD ACTION-PACKED SLAMMERS; YET THEY'RE BEATING EACH OTHERS BRAINS OUT BE-
CAUSE THEY LIVE 10 MILES APART.

JACK IN THE BOX

CAREERS ARE
BETTER AT
THE BOX

INCORPORATE

business

incres-ecing

THE BAD

BRAINS

bad Business

GAY. THEY CALLED HIM A FAGGOT, BUT CONTINUED TO STAY THERE. THEY'RE SMUG LIKE ALL
HOLY ROLLERS. THEY THOUGHT WE WOULD KEEP SMILING AT THEM WHEN THEY CALLED US
"BLOOD CLOT FAGGOTS", JUST BECAUSE WE WERE A SMALLER GROUP AND WANTED A CHANCE.
THEY HAD TOLD US THAT THEY WOULD TAKE US ACROSS COUNTRY WITH THEM- THEY HAD \$500
GUARANTEES IN 35 CITIES- THAT'S A WHOLE LOT OF EXPOSURE FOR US. THEN REACH N.Y.,
WHERE THEY PROMISED TO PUT OUT 2000 COPIES OF OUR SELF-PRODUCED ALBUM, DISTRIB-
UTE 1000 IN ENGLAND AND MAYBE TAKE US THERE TOO. WE WOULD HAVE ALL THAT NOTERIETY
AND RETURN ACROSS COUNTRY BEHIND THE ALBUM. SO THEY THOUGHT WE WOULD JUST CAVE IN
TO THEM. THEY WERE REALLY CONFUSED WHEN WE STUCK UP FOR OUR FRIENDS. THEY SCREAM-
ED AND YELLED 'BLOOD CLOT FAGGOT' OVER AND OVER. THEY HAD NEVER HEARD ANYONE
OBJECT TO THEIR HOMOPHOBIC AND SEXIST ATTITUDES. EVEN AFTER ALL THAT, THEY STILL
WANTED US TO CONTINUE ON TOUR WITH THEM, THAT THIS LITTLE (FORMER) TEXAS BAND
WAS GONNA CONFORM AND HITCH THEIR WAGON TO THE STAR TRAIN.

MY FAMILY

My family is a little weird
Daddy wears a dress
Mommy grows a beard
All our neighbors complain all the time
Really don't understand my kind
Little brother was thrown out of school
Drownin' kiddies in the kiddie pool
Big brother lives in city jail
Mom and dad won't pay his bail
Big sister complains all the time
She's hooked on barbs and wine
All my aunts are lying whores
All my uncles are drinking bores
Grandma sells dope to high school kids
Grandpa don't care, his mind's on the skids
No one seems to understand
Not sure if I'm a woman or a man

CHURCH AND STATE

Nationalism in school
Perpetrating their rule
Lying textbooks rant
Their patriotic slant
"Your country's great"
Cry the church and state
"All that've died
Were on God's side"

President and pope
Your pride and hope
Families build
Christian ethic instilled
The biblical truth?
Faith not proof!
Wield a sword
Walk with the lord
Be a man
Protect your land
Hear your call
Martyrs all

Your life's lost
Nailed to a cross
Dead on foreign soil
For your God
(And their oil)

1

2

3

4

MAXIMUM ROCKN ROLL

- 1-THIS IS BOSTON NOT L.A.-LP(VA)
- 2-MDC-MILLIONS OF DEAD COPS-LP
- 3-REPLACEMENTS-STINK-EP
- 4-SS DECONTROL-KIDS....-LP
- 5-FLEX YOUR HEAD-LP(VA)
- 6-ZERO BOYS-VICIOUS CIRCLE-LP
- 7-HEADCLEANERS-DISINFECTION-EP
- 8-CHARRED REMAINS-CASSETTE(VA)
- 9-CHESTERFIELD KINGS-HEY...-45
- 10-REJECTORS-THOUGHTS OF WAR-EP
- 11-BEAVER-EP
- 12-HUSKER-DU-IN A FREE LAND-45
- 13-DREAM SYNDICATE-EP
- 14-CONFLICT-HOUSE THAT MAN BUILT-45
- 15-WIPERS-ROMEO-45
- 16-RUDIMENTARY FEM-FARCE-EP
- 17-LOST CAUSE-BORN DEAD-EP
- 18-KARNAGE-WORKING SUCKS-TAPE
- 19-CH 3-FEAR OF LIFE-LP
- 20-NEOS-END DISCRIMINATION-EP

JEFF BAILEY

- 1-CHESTERFIELD KINGS-I CAN ONLY...45
- 2-WIPERS-ROMEO-45
- 3-DREAM SYNDICATE-EP
- 4-MISUNDERSTOOD-LP
- 5-100 FLOWERS-PRESENCE...45
- 6-SALVATION ARMY-LP
- 7-FLEX YOUR HEAD-LP(VA)
- 8-UNCLAIMED-CASSETTE
- 9-LAST-FADE TO BLACK-EP
- 10-MILKSHAKES-PLEASE DON'T TELL...45
- 11-HUSKER-DU-IN A FREE LAND-45 ←
- 12-PLASTICLAND-COLOR APPRECIATION-45
- 13-PLAN 9-FRUSTRATION-EP
- 14-MOE TUCKER-I'M STICKING ...45
- 15-CUNTS-ELECTRICAL FILAMENTS...45
- 16-ROBYN HITCHCOCK-GROOVY DECAY-LP
- 17-BANGS-GETTING OUT OF HAND-45
- 18-ASWAD-NEW CHAPTER OF DUB-LP
- 19-THIS IS BOSTON NOT L.A.-LP(VA)←
- 20-BLUE ORCHIDS-GREATEST HIT-LP

JOHN SILVA

(No particular order of preference)

- 1-HETNO-SUPER HITS-LP
2-SAVAGE REPUBLIC-LP
3-MINOR THREAT EPs
4-M.D.C.-LP
5-D.I.-TAPE
6-RUDIMENTARY PENI EPs
7-NEOS-END DISCRIMINATION-EP
8-FLIPPER-GENERIC FLIPPER-LP
9-SPK-IETCHENSCHREI-LP
10-WE THE PEOPLE-YOU BURN ME...45 (60s)
11-DETONATORS-TAPE
12-HUSKER DU-IN A FREE LAND-EP
13-FEEDERZ-LIVING ROOM-TAPE
14-ALL FLESHTEATERS
15-WAR ZONE-AMERIKA...EP
16-PARTZ-WORLD OF HATE-EP
17-GBH-LEATHERS...EP
18-RUMBLERS-I DON'T NEED YOU-45 (60s)
19-7 SECONDS-SKINS...EP
20-UNIVERS ZERO-CENX...LP

CHAPTER

- 1-DISORDER-YOU GOTTA BE SOMEONE-45
2-CRASS-PUCK OFF TO FALKLANDS-FLEXI
3-SFK-LEICHENSCHREI-LP
4-MINOR THREAT-ANYTHING AT ALL
5-FLIPPER-GENERIC FLIPPER-LP
6-DISCHARGE-HEAR NOTHING...-LP
7-BLACK FLAG-TV PARTY-45
8-VICE SQUAD-STAND STRONG...-LP
9-YOUTH BRIGADE-THE POSSIBLE-EP
10-CHELSEA-EVACUATE-LP
11-EFFIGIES-CONTENTS NONVIEWABLE-EP
12-ERAZERHEAD-SHE CAN DANCE-45
13-EXPULSED-NO LIFE NO FUTURE-45
14-MDC-MILLIONS OF DEAD COPS-LP
15-WRECKS-TEENAGE JIVE-CASSETTE
16-SUBHUMANS-BIG CITY(UK)-45
17-SADISTIC EXPLOITS-FREEDOM-45
18-CONFLICT-HOUSE THAT MAN BUILT-45
19-GH-SICK BOY-45
20-THIS IS BOSTON NOT L.A..-LP(VA)

STEEVE SPINALL

- 1-FLIPPER-GENERIC FLIPPER-LP
- 2-DISCHARGE-HEAR NOTHING...LP
- 3-EINSTURZENDE NEUGAUTEN-SCHWARZ-LP
- 4-DISORDER-DISTORTION TO DEAF...45
- 5-FALL-HEX UNDUCTION-LP
- 6-FLEX YOUR HEAD-LP(VA)
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RUTH SCHWARTZ

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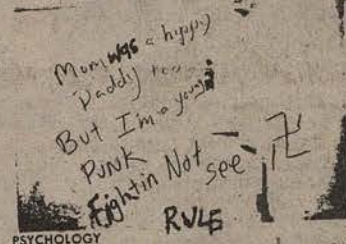
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Culture of "Uninvolved" Will Succeed Beatniks

► THE "LONELY CROWD" will probably give way to the "uninvolved one," a New York psychiatrist has predicted.

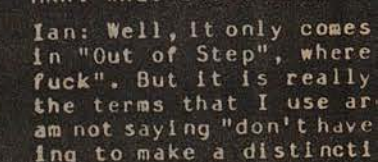
The Angry Young Men and the Beatniks will be followed by a generation that does not protest any more because it will no longer have a need for deep permanent relations.

Dr. Leopold Bellak of City Hospital at Elmhurst, New York City, said that by adapting to a constant flow of changing stimuli, modern man is losing his identity. He sees a character structure developing in American society that has no strong identification, similar to children reared in many different foster homes and orphanages.

"This type of character has also been seen in people exposed to overwhelming experiences, such as in former inhabitants of concentration camps.

"They may appear well functioning enough, but hardly anything seems to go more than skin deep; there is a strong armor that wards off all more intense feelings."

Dr. Bellak foresees amiable relations, a kind of "cocktail party" sociability, with greater interdependence alongside a "probably still higher standard of living." But this smooth, urbane culture will be uninvolved, with no sense of belonging, he said in the Archives of General Psychiatry, Aug. 1961, published by the American Medical Association.



I sense, speaking for
like drugs, and I don't
that's my personal feel-
ad a different story.
or do not. I was never
I drank at the age of
friends did it, and I was
by that. It has some-
the fact that I moved
Altowhen I was 12. In
a really forming time
e. When I came back all
absolute drug addicts
cause I had not been in
e time. So I got to see
erent point of view.
ted it so much, to see
ed there lives so much.

"Straight Edge" has become
in areas, is there any
n of what it is about?

erent people react to

this philosophy, trying
er people's personal

utely not! Never! The
"Straight Edge" is not just
not taking drugs. It's
e. You look at life in
u want to be in control
yourself. You want to
w of what is going on.
o benefit from whatever
e doing.

ver, WE NEVER will tell
e're just saying in our
is what WE do. Like it,
t, don't do it. People
they want to do.

"Edge" is not a movement.
personal facet of a per-
ot of people have this
ton has all these punks
t, take drugs or do any-
t have sex, which is a
onto in a second (every-
laughs). That's a wrong
e people in D.C. who do
e drugs and they under-
"Edge" just as much as
on't. It's not the kind

you do one thing and you
you do this, you're OUT.

about getting a mohawk
r friends got one.

ot more to do with what
n how you run your life.

You tell me that nothing matters
You're just fuckin' scared
You tell me that I'm better
You just hate yourself
You tell me that you like her
You just wish you did
You tell me that I make no difference
At least I'm fuckin' trying
What the fuck have you done?

It's in my eyes, in my eyes
And it doesn't look that way to me
In my eyes

sex?

y comes up once really,
where I say, "Don't
really important that
use are understood. I
t have sex." I am try-
stinction.

Out of Step

with the world

Don't smoke
Don't drink
Don't fuck
At least I can fuckin' think

I can't keep up, can't keep up
can't keep up-
Out of step with the world

MRR: A distinction between a crude an-
imalistic sexual encounter and a more
serious...

Ian: NO, NO, NO. Because you can be an-
imalistic if you want. That's up to you.
(Everyone laughs.) It has a lot more to
do with how you go about it, and what
you value it as. As a chalk on your bed-
post, as a scorecard. If you think that
it can make you better if you get laid
all the time, well then that's what I'm
talking about. Sex is obviously very im-
portant or none of us would be here.
(Solicits laughs.) And besides, it's...
great. I'm not against sex. I'm not asex-
ual. I'm against that kind of superfi-
cial way of going about it... It's very
important for adolescents who come up
in life with all this pressure. I mean,
society has this terrible attitude about
it. On television kids see people every
night going off with different people.
And these characters never have any of
the real life problems that occur, like
pregnancy, V.D., etc. It's always clean.
It is a myth. It's wrong. And a lot of
people get caught up in the fantasy and
they get really messed up by it, and they
go through really bad feelings about
themselves.

MRR: You're not the Moral Majority?

Ian: No, we're not the "PUNK" moral ma-
jority. It's all rumor.

MRR: What's the story with the D.C. scene
now?

HARDICORE RECORDS

Jeff: Well, different bands are becoming
bigger, and stuff. The problem is there
aren't any clubs. A lot of kids are get-
ting into the music, but there is really
nowhere to go. So in some ways it's grow-
ing and in other ways it's stagnating.

Brian: Actually, there's supposed to be
a lot going on at the moment but we're
missing it by being here.

Lyle: Contrary to one horror rock band's
opinion, D.C. did not die when Minor
Threat took a leave of absence.

Brian: You know that band the Misfits.
They are a really bright out here (sar-
castically).

Lyle: They decided that the scene died,
and that's just not true. There are more
bands per person in D.C. than there are
elsewhere. The ratio is really high.

MRR: So the proportion of punks in bands
is pretty high then?

Lyle: Yeah, there's a 7 to 1 ratio. (This
brings laughter.)

MRR: Does the Dischord Record label re-
late to all D.C. bands or just yours?

DISCHORD

Ian: It is just Jeff and I, basically,
and we record other people.

MRR: What is it currently up to?

Jeff: The SSDeControl 12" just came out
and we are helping them distribute it.
Then in August we're putting out a com-
bination album, half by the band Void
and half by Faith, and after that a 7"
record by Iron Cross. If they ever man-
age to get organized.

MRR: I remember reading a disturbing in-
terview with Iron Cross. Someone had
asked them if they were racist and they
replied, "Well, isn't everybody?"

Ian: Now there's a touchy subject. Jeff
and I live with the singer in Iron Cross
and we know the band. They claim not to
be racist or Nazis but on the other hand,
there are quite a bit of overtones in-
volved as well as ignorance. A couple
of people in that band are extremely ig-
norant.



Lyle: Stupid!

Ian: Yeah, and they literally beat up
gay people for no reason. They are at
the point where they become noxious if
you mention the fact that someone is gay,
or if you are gay or whatever. I think
that there are obviously some people with
mental problems in that band. I person-
ally feel that there are definite Nazi
and racist overtones involved.

Lyle: Oh yeah. I mean just their affil-
iation with the so-called British skin
head movement says something.

Ian: Do not bring that up around their
lead singer cause he'll argue to no end
that Iron Cross has nothing to do with
Nazism.

Brian: He'll say it originated in 1814.

Lyle: Yeah, it was given to peasant women
for baking bread.



"Death for Profit"
War is a killing toy to human life. So leaders can add more profit to their realm of stupidity -Humans are nothing but armed puppets. Conquest for power -the scales are balanced -Life and Profit as War/Death laughs with his bloody tool.
-Pushead



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SAYS, "MEET ME IN
THE EXITING MALVINAS!"



where ARE you
JOHN BRENNER?

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BASED ON

A TRUE STORY.



Erich Mueller

Actually, he was "disappeared" by his parents -sent to a mental institution, then to a military "school" in Utah. He cannot be visited by friends, or receive mail. He's lucky. In Guatemala, El Salvador, Chile and Argentina the "disappeared" stay that way -dead.

This is just a sneaky way to get you to see the movie MISSING. It is about the U.S. cover-up of the CIA's role in the fascist military coup in 1974 against the democratically elected Socialist government, and how the "rules" only apply when they serve Capitalist interests.

The book MISSING, by Thomas Hauser is even better. After you read it, think about the Junta's announcement this Spring that, yes, MILITARY RULE WILL CONTINUE...as it does in so many nations friendly to the U.S..

Santiago

A labor union president who last week criticized the military government's "disastrous" economic policies was found dead with his throat cut so deeply he was nearly decapitated, police said yesterday.

MEANWHILE...
ON THE HOME FRONT...

Washington

The first federal indietments for evading draft registration are expected next week, with anti-draft protests planned as a response in more than 100 cities around the country

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20 QUESTIONS

1. If a fetus is a person, why does it look like a steamed prawn?
2. Are billboards "commuter programming"?
3. Were the Pilgrims the first boat people?
4. Does the Silent Majority believe in Harpo Marxism?
5. Will banning cheap handguns produce a better class of criminal?
6. Haven't punks become boring *young farts*?
7. Do pooper-scooper ordinances mean more law, less ordure?
8. If Jesus is coming again, what was His refractory period?
9. If there's a right to property, where can I sign up for mine?
10. Why do vegetarians bite their nails?
11. Can Reagan tell the truly needy from the truly greedy?
12. Aren't bosses the *real* "Time Bandits"?
13. If God wanted us to suck cock, wouldn't He have given us lips?
14. Do whales cause cancer?
15. Is Reaganomics the science of holocaust-benefit analysis?
16. Did the Polish Pope attend the College of Cardinals on a football scholarship?
17. Why do people who say "there's no free lunch" have expense accounts?
18. If sisterhood is powerful, shouldn't feminists douche more often?
19. Why don't people take frivolity seriously?
20. Why not cut class society?



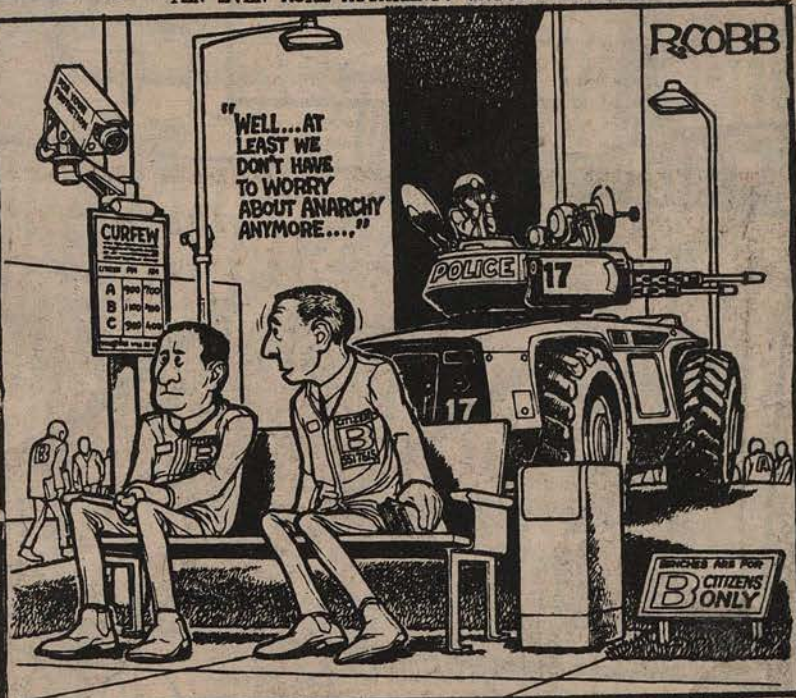
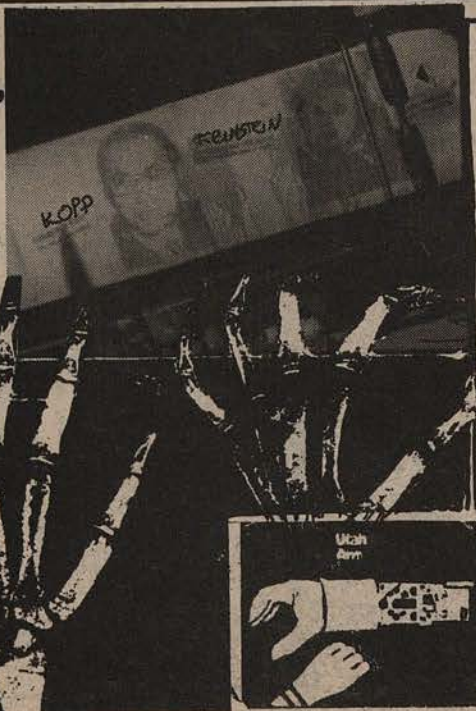
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are too poor for the ritual;
throw temper tantrics;
are more tactile than tactful;
think Christianity is the Greatest Story Ever Sold;
long for an alternative alternative;
have no patience with patients;
enjoy "6669";
oppose a first strike and propose a general strike;
you already know that

Can You Tell A Cutthroat From A Tracheotomist?

R. COBB DID POLITICAL CARTOONS FOR THE UNDERGROUND NEWSPAPERS OF THE 1960'S. WE FEEL HIS DRAWINGS ARE JUST AS RELEVANT TODAY. THE CONTRADICTIONS THAT SPAWNED THE PROTESTS THEN HAVE NOT GONE AWAY. IF ANYTHING, THEY'VE GOTTEN EVEN MORE APPARENT. WATCH FOR MORE!

THE LAST INTERNATIONAL
55 Sutter St. #487
San Francisco, CA 94104
U.S.A.

MARK
PAULINE,
WHOSE
WEIRD,
VIOLENT
MACHINES
(LIKE THIS
ONE ATTACKING
DIANNE
STEIN)
INSPIRED
SO MANY,
BLEW
UP HIS
HANDS...
NEW
ONES?



1. I am a federal prisoner and a punk. Carol recently, I received a letter from the Leven, cultural editor of The Guardian, most important political publication of the Marxist Left in the USA, a weekly with some 100,000 readers, piece on the American punk movement and its relationship or lack of one to the organized political Left. A challenging assignment, indeed! The piece could turn into a punk critique of the Marxist Left. Rather than rush into it, I am first conducting a written, round-robin dialog with a wide sampling of people from the punk world: bands, writers, deejays, fans, indy record company people, etc. The whole discussion may be printed at length in some other process by I am inviting you to join this process by writing out your thoughts and observations on the political (in a broad sense, anything relating to power and its distribution) aspect of punk rock and its values, and send it to me. Some of the topics you may want to comment on include the class background of punk, the influence of punk values on the new wave, the growth of social consciousness among American punk bands, anarchy, the Big Music Business as a typical form of capitalism, the meaning and connotations of the word "punk," dancing as a political act, problems of Marxism, punkzines as a political act, criticisms of police acts, Jello Biafra's mayoral campaign of punk bands in the San Francisco riots following the Dan White trial, reggae influences, Nazi infiltration, punks and leaders/race/women/geys/confrontation/violence/revolution/the war machine/political organizations and parties; power and powerlessness. I am sure you will think of other subtopics as well. If you know of other people in contributing to this dialog and eventual articles, have them write to me.

2. Can you sketch out a profile of the movement? Are we talking about a small number of hard-core punks who set the tone and style, a larger body of punk fans for whom punk is not the axis of their life-style and identity but who are strongly influenced by it, then a still larger body of new wave fans, etc., with influence diffusing outward by osmosis or some other structure?

3. How important are lyrical statements or questions to: (a) the punk bands (b) the punk audience? How many of the bands print their lyrics? Is the difference between punk lyrics and commercial schmaltz lyrics one of the factors that attracts people to punk? If lyrics are not important, how then are punk attitudes formed or spread through the subculture? Are the lyric concerns of the punks beginning to show up in non-punk new wave and commercial rock?

4. Assuming that most punk bands and fans are aware of the problems in getting on commercial radio, how much awareness is there of the reasons for this? To what extent is the Big Music Biz seen as a typical example of capitalism in action? As corporate manipulation and control of youth culture? Are commercial stations losing listeners to alternative radio?

5. Are kids in the age range of 12-18 learning political/social attitudes from punk bands? Are the teen garage bands which play high school dances picking up political/social attitudes from the bands they are learning from musically? Or are the attitudes already there in that age group and merely being given a voice by the songwriter?

6. How self-conscious is punk as a movement? Do punkzines, punk fashion, punk radio shows, punk record companies indicate a sense of identity to be preserved and defended? Does a punk feel a sense of camaraderie, and Boston punk feel a sense of a punk from LA and us-ness vs. them-ness, with a feeling of a punk one from London? Is there a feeling of a punk community? Do punk rock fans in school tend to hang out together? How do punks feel about non-punk "new wave"?

7. Is there a difference between the class backgrounds of the musicians and of their audience? If so, which is more influential in setting the attitudes of the culture? How does the concentration of bands and clubs in the big cities affect things? Is punk less urban and more suburban today, or is it just following the white working class, which has increasingly fled the cities for the suburbs, or is it expanding to the traditional middle-class suburban kids? Is a band from Brooklyn more likely to be socially critical than a band from Bergen county, N.J.?

8. What do you see as the meaning and connotations of the word "punk"? How do others in the punk subculture see it? New wavers? Typical kids? The music business? The public at large?

9. What function do punkzines play? How much of the punk fandom is reached by a zine? By publications like Trouser Press, NY Rocker, etc.? What is happening in the zine scene these days?

10. How do you feel about the organized, Marxist Left? Why has the M.L. been unable to connect with the punks? How do punks feel about it? Has the M.L. made the attempt in the USA? How would the M.L. have to change, either in style or content or both, in order to appeal to punk rock fans? Do you think this is possible? Desirable?

11. Do fans who agree, say, with the ideas or attitudes of bands like the Clash and the Dead Kennedys have any interest in trying to change conditions? If so, do they feel a lack of outlets for energy directed to social change? Do they feel change is a hopeless proposition? Can punks be motivated to participate in non-violent demonstrations? Electoral politics? Violent action? Sabotage? Union organizing? Riots? Guerrilla warfare?

12. Why are punks attracted to anarchism? Does this relate to their attitudes towards the Marxist Left? Is it apocalyptic? Would many punks welcome the fall of Western Civilization?

13. What effects would the following events have on the punk movement and its prospects: reinstatement of the draft; continued economic bleakness; a major economic collapse; nuclear war; the 1984 presidential campaign; resumption of Reagan through political action; resumption of economic growth?

14. Are punks more tolerant of violence than non-punks? If so, why?

15. Discuss punk attitudes towards women and the feminist movement; blacks and the black sexuality; the Moral Majority; religion; homosexuality and the gay movement?

16. What do you see as the underlying values or attitudes of punk upon which the social or political values are built?

We urge anyone interested to answer any or all of the above questions, send them to us, and we'll forward them to Donny. We will publish his findings at some point in the future.

-Donny "the Punk"

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PUNK PROPAGANDA PROTEST OR PROSELYTISM

-Maria

Punk means question authority, right? Live by your own rules, not the governments. We have too many people telling us what to do and how to do it—parents, teachers, preachers and the government. After dealing with all these assholes telling us what to do, we don't want to go to a show and hear a punk band tell us how to act.

Not everyone feels this way, but some people do. They feel that certain bands (most notably the Dead Kennedys) are telling people how to act. It can be argued that punk is basically political in nature, but other people feel that politics should be left up to the individual. Most musicians from hard-core bands feel that politics should be dictated by the individual, not bands and see themselves as an outlet for disseminating ideas, not guidelines. I interviewed both band members and audience to see how they felt.

Maria: What do you think about bands that are political? Do you get the impression these bands are trying to tell you what to do?

Erica: Well, I think that a lot of the political bands are. Older bands—older people in the bands. A lot of times they get on the younger people, and that is what I don't like about them. A lot of times I agree with the political opinions but sometimes they tell people to grow up because they just do not know anything. But a lot of times people do not know what their views are.

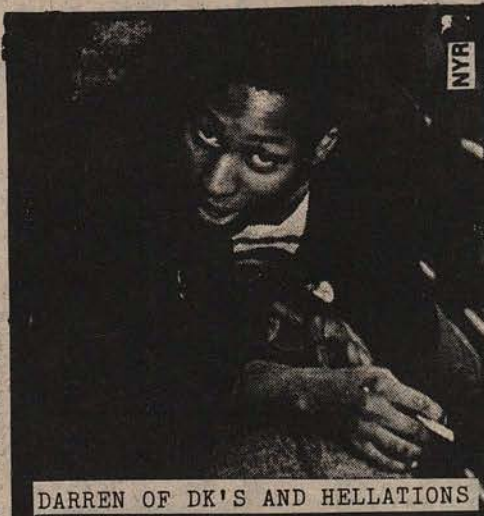
Juneke: It depends on the band.

Maria: A lot of people get on the Dead Kennedys saying they're too political, that they try to tell people what to do.

Juneke: Well, that's their style. They would not be the Dead Kennedys if they weren't political. They're just stating their opinion.

Cheryl: But they know what they're talking about. Lots of people probably like it (the politics).

Sweet: Everyone's got their own thing to do, I think. They should all do it. Some people resent everything. Political



DARREN OF DK'S AND HELLATIONS

bands have their acts. If you don't like their politics, start your own political band. It's human nature to disagree. For every coin you got a flipside.

Peter: What do I think of them? I have strong doubts about their actual influence upon people. I think most of them are fun to go to, as far as energy goes. I've seen the DK's far too often. It's all right that they are around...am I beginning to sound like Biafra?

Maria: Shut up. Well, what about bands like the Fuck Ups—people jump all over them for not fitting into their definition of political.

Peter: People like Tim Yohannon? I think that it's not just because they're apolitical. I think it's because of a lot of other things. The drummer from the DK's once had a run-in with Bob Noxious, the lead singer from the Fuck Ups. Bob was wearing a "Kill Niggers" T-shirt. So you can figure out right there what turns off the DK's. I think it's misunderstanding on both parts. The Fuck Ups and their crowd may misunderstand where people like the DK's and Tim Yohannon are coming from, I think. Tim Yohannon and other folks are confused about where the Fuck Ups are coming from.

Maria (to Jeff, singer from Bad Posture): Your band doesn't have any overtly political songs.

Jeff: Yeah, and it's pretty obvious to me, because MDC is one of my favorite bands. I went to Texas with them once and I really dig them and they like us, but they're always singing about politics. We like to sing about the things that happen to us, day to day, everyday. Things that happen to us when we get up and walk around—that is what we sing about. We don't sing about politics because if you're a punk and you do not know you're getting fucked in the butt by the government, then why the fuck are you here? I mean, the hippies were saying, "Shit is gonna hit the fan, so be careful." We don't need to say that because it's already hit the fan and everybody knows that, from your financial-district person to people in the Tool and Die. We do not have to sing about that. We're not worried about politics.

We can leave that to the people who go on television and tell us how wonderful they are because they're running for governor. As far as I'm concerned, I'd rather talk about me, my girlfriend, or my friends. It sounds real petty, but it's not. Darron from the DK's played with us because our drummer quit. The DK's are one of my favorite bands. Jello gets up there and talks about Reagan and all that, and I am glad he does. The DK's, that's their trip and they are really good at it. They believe in it, so that is fine. But we don't believe in talking about that, because to me it's not worth it.

Maria: Do you think people get on Bad Posture for this attitude?

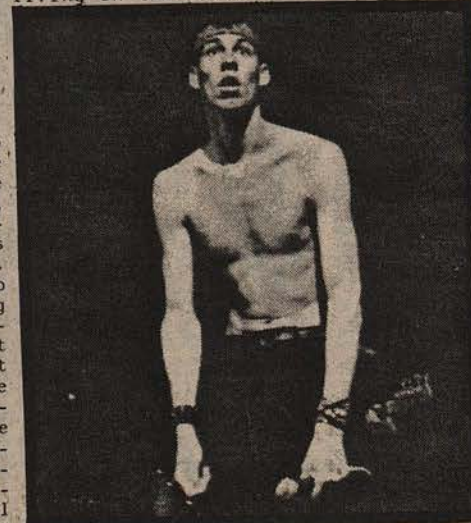
Jeff: Tonight we got quite a bit of shit. We always do, because a lot of my lyrics talk about how unless kids get united they're always gonna get fucked. We're not united. I do not care if you're a Nazi Punk, or not. It's a bunch of shit, and they (the audience) don't like it. They were calling us hippies, "go back to the sixties," but I was a fucking hippy for years. Fuck that. My older sister was a hippy. I don't care. I do not give a shit.

Maria (to Darron, drummer for the Dead Kennedys): Do you think people resent the fact your band is political?

Darron: I think that most of the cats that are saying things about us...they don't want us to be in the parental spot where they have been brought up from. Their parents have been telling them what to do. Punk is supposed to be this anarchistic thing where you can do what you want and they feel that they don't need to be told what to do. If they have enough self confidence, they can do what they want to do anyway, and they're all gonna do what they want to do anyway.

Maria (to Joe Dirt, guitarist for the Fuck Ups): Are the Fuck Ups non-political?

Joe: Not really. We're just poor people, so we're political in that way. The system is against us. We're just poor people living on the streets.



JEFF of Bad Posture Mark Berlin



Maria

Dave Rave

Maria: So, in your songs you don't make any specific references?

Joe: Not in particular. Like, we're not politicians or anything. We're just people, down home people.

Joe: Yeah, I think it's cool to be political and everything, so long as it does not overwhelm. You can only be political so much of the time. The rest is just living. Unless you can do something to change things you have to accept reality for what it is.

Maria (to Dave, lead singer for MDC): Is MDC a political band?

Dave: Yeah, the whole nucleus of why we formed was for political reasons.

Maria: Do you think people resent the political nature of your songs?

Dave: It has not happened to us yet. I don't try to preach to people, I'm just laying on them where I am coming from. I don't go around saying, "do this, do that," or tell them how to vote. I think we do have a few political songs. John Wayne was a Nazi, Born to Die, but nobody taunts me about it, "aw, you guys cop to that political shit." It's been cool.

Maria: Are bands that don't sing about politics as political as you are?

Dave: Everyone has their way of conveying their messages. Coming from their hearts and their spirit. The fuck ups

reflect sociological views, combined with their emotions. With each song I might not share every exact emotion, but I know it's coming from deep inside. It is not coming from some cheap place. They're not the National Front's right-wing group that other people have painted them out to be. I may relate more on a word-to-word basis to what Ian McKaye (Minor Threat) is saying, but I find Bob Noxious totally valid. What I'm saying is, to each his own.

MANY OF THE OPINIONS EXPRESSED IN THIS ARTICLE TYPIFY THE WISHY-WASHY ESCAPIST MENTALITY SO PREVALENT TODAY. PLEASE READ INTRO ON PAGE 3, TY



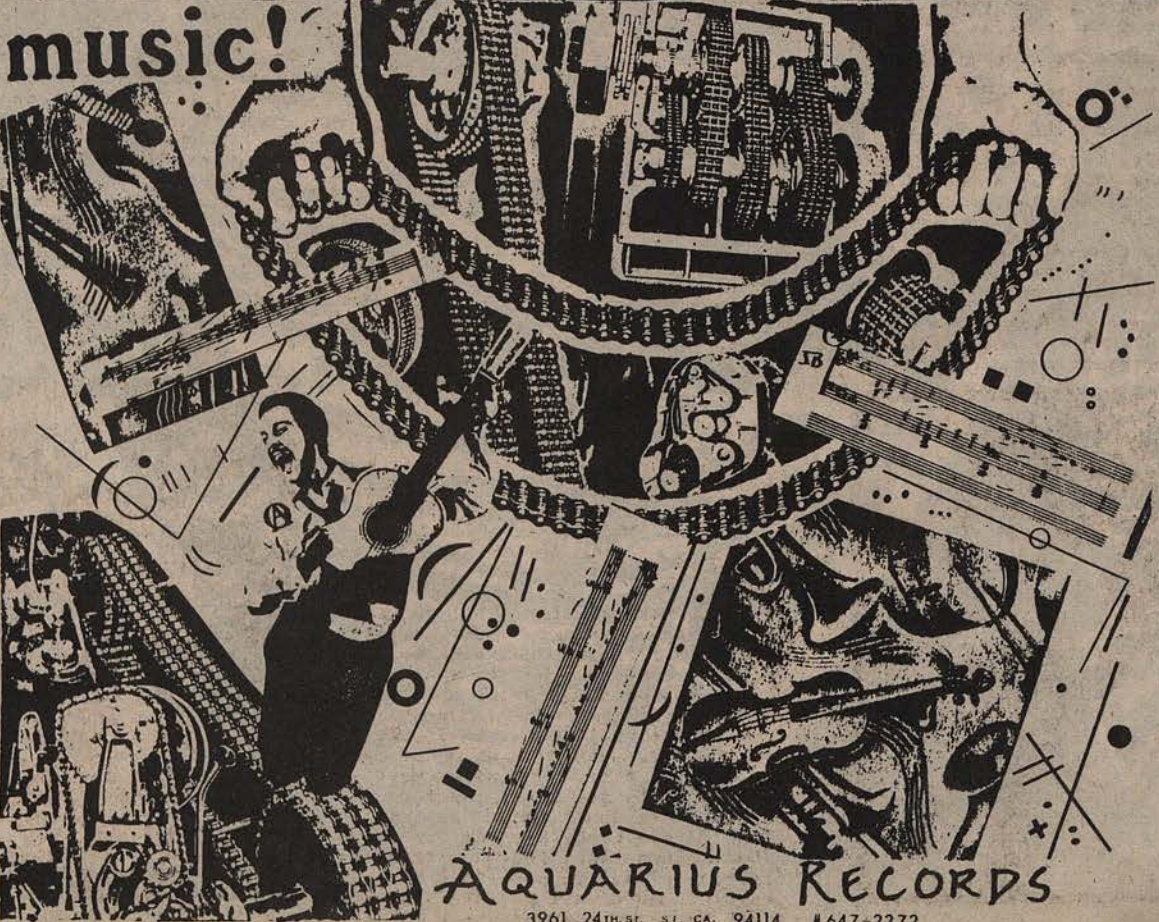
Warsaw
Polish police have arrested the organizers of an illegal Solidarity union radio station, including the announcer and a Belgian who smuggled the transmitter into the country, state television said yesterday.

IT WON'T HAPPEN HERE?

Guatemala City
General Efraim Rios Montt's military regime yesterday banned political activity and ordered censorship of all news about leftist guerrillas fighting for power in Guatemala.



FORTSEZUNG IM NÄCHSTEN FORZ
-FROM FORZ (FART), AN AUSTRIAN FANZINE



3RD FROM THE SUN

NEW ALBUM AVAILABLE
CONTAINS "FIREBOMB"

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The Church Police are Walnut Creek, a suburban paradise of spacious malls and Taco Bells. The vacancy of their environment is suitable yeast for the mold of their songs. In the beginning, Eric said he wanted the Church Police to be the most depressing band ever. In the eyes of many, they've succeeded. **BRUCE:** It rules. I don't understand all these SF people who are afraid to go beyond the Caldecott Tunnel. The East Bay is really where it's at if you want calm craziness. **TIM:** Well, it's not that great. It's kind of boring. **BRUCE:** It's boring but it rules.

DAVE: The center of the universe, San Francisco man. **TIM:** When we were driving through Texas, Arizona, Mexico, we kept saying, "All these people here are morons. They don't know anything." These restaurants in Arizona had these pamphlets that are kinda like religion but kinda like Burroughs control system. The control system is something that you're sucked into as you get older, go to College and GET A JOB which pays like 20-30 thousand a year increasing by 3 thou a year. **ERIC:** Hey Tim, wouldn't you rather be making 20 thousand a year than fuckin'



CHURCH POLICE

-Eric Bradner

A cold night in San Francisco, and Tim is telling his version of the creation myth of the Church Police.

TIM: One day at this show in Concord I said "I'm gonna start a band called the Church Police. Who wants to be in it?" Eric was standing around and...

ERIC: We had a bass. Bruce had a bass amp and we didn't.

MAX R-R: Is that the only reason you used him?

ERIC: Basically.

TIM: I wanted to be the frontman. That was the real idea behind the group, because at the time I was drumming for the Maroons. Bruce and Dave formed that band when we were all going to City College. I first saw Dave walking down the steps of the administration building wearing these red pants. I said "This guy looks like a jerk." Then later on we went to Bruce's writing class once and you did that thing called "The Chair."

DAVE: Oh Jesus.

BRUCE: We're going to embarrass Dave. **TIM:** This was written before anybody knew anybody.

DAVE: I left my Stepmom's chair out in the rain and she got pissed, so I wrote a poem about it.

TIM: I happened to go into this writing class...

DAVE: I had problems.

TIM: ...And there was this guy doing this thing called "The Chair." We all thought it was real stupid. We did.

The Church Police recently reunited after an overly long period of non-activity, which caused much speculation as to the reality of their existence. But they never really broke up, because they never officially got together. For awhile Dave and Tim didn't play—they felt they "had better things to do." That's all over now, Tim and Dave are back from Mexico and ready to play. **TIM:** We went to the gulf of Mexico, the Yucatan, and the Mayan ruins. It was a literary journey, 'cause I read lots of books. Do you know why it was inspiring? Down in Mexico we kept saying, Fuck, what're we doing here, we should be in San Francisco, practicin' and playin' shows.

3 dollars and 50 cents or whatever?

TIM: But Eric, what would you say if they tell you if you do this you gotta quit the band, and you gotta quit writin'. If you get a telephone operator job, or like a PG&E job, they want you to go home and not even do nothing. (Bruce comes back from the bathroom)

BRUCE: What are you talking about? I work as a relieving clerk for this company that makes buttons and trim, and I also deliver stuff.

ERIC: I work at Accumation, this tax place, putting taxes together. Like, I could fuck people up, but I don't know who I'm fucking up. I can't take no money.

DAVE: I am unemployed and proud of it. **TIM:** I'm unemployed right now too.

ERIC: No way! You work at that shitty little place.

TIM: I went in there the other day and said, "Hey, I'm back," and they said...

ALL: Who cares?

DAVE: That's OK, we both read Henry Miller, we both want to be bums.

TIM: Yeah, literary bums.

DAVE: No, just bums.

TIM: Remember when we played that Throbbing Gristle show? Will, from FLIPPER, said to come early and play. They said, "Use our equipment. It's cool." We went there and Ian said, "You guys can't play, get the fuck outta here."

DAVE: Ted's guitar hung down to my knees.

TIM: Then later those big bouncers they had with long hair and beards were trying to beat Dave up.

DAVE: They stomped me pretty good.

ERIC: When?

DAVE: At Throbbing Gristle.

ERIC: No way.

TIM: You wanna bet, you just sat up stairs and smoked pot, but when Flipper was playing we were running across the stage.

DAVE: Some fat guy stomped on my foot.

TIM: And, later Ward goes, "Hey, let's rip out their sink." So we did. We went back in about 20 minutes and the whole bathroom was in, like, 3 inches of water.

It's March 6, 1982, and the Church

Police are scheduled to play with the Dead Kennedys in, of all places, Walnut Creek. It's the great take-it-to-the suburbs tour, with the local boys finally playing on home turf. The crowd is groundbreakingly stupid, and go to outrageous extremes to show how "punk" they are. Hey, there's no convenient war, so let's pretend, kids! It's mainly composed of made-up suburban kids posing in an obnoxious manner which they suppose qualifies them for some kind of rebel status. Unfortunately, along with their lack of humor comes a lack of originality, which negates taking any of their copycat antics seriously. The Church Police play and everyone stares woodenly. What is this shit, man? We thought this was gonna be a Punk rock show. To put it lightly, the Church Police are not your garden variety thrash band. Not knowing what to do with this strange emanation, the crowd takes the easiest way out and snarls its hate. They spit, yell, make gestures, throw things, hit, you know, your typical type A look-in-your-punk-textbook-do-I-look-mean-enough bullshit. The band reacts in an exemplary manner and just go about their business. After all, they were asked to play, no one asked the crowd to come and make trouble. And 'twas surely a loutish crew. I mean, ready to kill. They really loved the band (even if they wouldn't see it that way), simply because they hated them so much. Finally the Church Police were pulled offstage, which was wise. I would like to have them live to play again. Their steadfast behavior at this show again proves the motto: Church Police is God. Church Police is Disco.

MAX R-R: Are the Church Police a fun band?

BRUCE: Always never fun.

DAVE: I think at our shows you have to take notes to really appreciate them.

BRUCE: PARTY!

SKINHEAD EYE-TEST?



"SIZE 10, size 7, size 6."

"...I DON'T WANNA DIE!"

Where this Land of Plenty grows so little of value to us, we punks thrive in the darkness of moral America's ugly imagination, like exotic, noxious mushrooms growing on the rotten wood of its Dreams -but bashing heads and breaking bottles on the dance floor in the name of Anarchy won't change the world. What will? Dope? Guns? Graffiti? Or can punk rock be really political?

Military governments like Pakistan, El Salvador and Korea are being budgeted vast amounts of military aid (aid: a Euphemism for destruction and misery. Aid once meant, "to help," as in to provide food, shelter and succor) to defend themselves against the "World Terrorism" evil Russia has brought to their dominions. I fail to see the difference between a Commie bullet and a Yankee bullet; which is more deadly? When both left-wing and right-wing gunmen drag people out of their houses to blow their brains out and even Pakistan might have a "bomb" among the thousands and thousands of nuke-ular weapons scattered around the globe, it hardly matters who pulls the trigger. The stench of death is foul no matter which way the wind blows. During WWI idealistic Dada and Futurist artists ran off to fight, as an artistic act of greatness. The amount of aid that Reagan has already sent to El Salvador is much more than the amount he wants to cut Arts programs. So, artists, musicians and dancers, join the fight! That reborn Christian and humanitarian Jimmy Carter approved a whopping \$910 million in military aid in 1979. Under Reagan we can hope for a Carte Blanche to the battlefield.

"I don't want it Reagan's way. I want it like anarchy. No way, no rule over anything. Freedom of thought. We're just pawns in Reagan's chess match...he used us to get into power. He's like Hitler...he promises one thing, then he changes his mind. Hitler was an anarchist at first. Reagan is a kind of anarchist. He promised a lot of things, but now he is going back on his word...I hate the fuckin' shit, man. I'd shoot the bastard. He's gonna send us to war over the (Falklands) shit...all that nuclear bomb shit, man. I do not wanna die for the United States' mistakes."

-Denz Havoc



Rebellion Against Authority



We could appeal to your patriotic feelings about America.

Does Haigravation bother you?

Someone offers you a "line", but it turns out to be the politically correct kind. You turn on the radio, and somebody is telling you that your favorite bands are too racist and sexist. A punk writes a graffiti saying that the radio show's staff are a bunch of white male supremacists laying a sexist, misogynist trip on us. Do you hate the Government but have friends who hate all political bands. Are you an activist, anarchist, or an apathist? Does it matter?

Anarchy? Most punks agree that it's the only answer -the hope for survival in this crazy world; but confusion and disagreement about what anarchy really means as an active (or passive) way to change this culture and destroy all of its dangerous power keeps us, the Punk Underground, split apart and unable to get anywhere with our manic revolt. We use the word "anarchy" so freely, drawing the symbol (A) everywhere, but the U.S. Government still holds our fragile future in its bloody hands. Our "scene" is the only real alternative, a motley bunch of misfits who've built a social vanguard of radical political and artistic attitudes that has so much hardcore anger, a crazy, zealous rage that just might deal America a painful blow where all the hippies, Yuppies and New Left passivists only made the Imperialist Dog itch a little. But how?

Anarchy is an absence of government, or it is political disorder, or a conflict of opinions; all three describe our scene, right? Between all the Nazi punks, commie punks, middleclass punks, art punks, Zen punks, industrial punks, surf punks, psychobilly punks, drugged punks, week-end punks, old-timer punks and freshly mohawked newcomers we have a weird, wide variety of attitudes and ideas...like, hey, we don't even agree that there really is an exciting scene, much less a unified cultural and political movement. There've been constant, stupid debates/sermons on the subject. No one likes people shouting atop soap boxes -self-righteous dogmatics with a hair up their ass; but what if they're right? I mean, maybe you expect to die young, but do you worry a little, just a bit, about El Salvador, the ERA (too late!) and the starving punks in Brixton?

I dunno. Punks are so "right-on", so intelligent, political and radical, but we don't seem to make much of a dent in the armor of amoral America. Then again, even Denz Havoc, self-styled Nazi Punk, sees some of the problems, saying some unexpected things...

"...pogoing, slamming...it's generally the same, but about the politics, like, uh, people call me and a few members of my group, call us Nazi Punks... Like, we're against what Jello (Biafra) stands for...like, 'Nazi Punks, Fuck Off!' He has the wrong idea. First he sings, 'Nazi Punks, Fuck Off,' then he sings, 'California Uber Alles,' which is like Nazi concentration camps, you know. We aren't prejudiced against nobody that's not prejudiced against us. We like everybody, man. We just like the symbol, the Nazi armband, the swastika."



"I know I won't be accepted in the Army, because every military person I have ever seen called me a freak. They don't accept freaks. People like me... we wear earrings and leathers and shit. Like, I've been this way since '76."

"They want us to, uh, fight for our country. I'm not gonna fight on foreign soil...if I'm gonna have to fight, I'm gonna fight here, where I know where I am at. If anyone invades, I know every little street. I got my chains... like this one with a lock on it. Man, ain't nobody gonna fuck with me. I'll fuckin' backstab a guy, hit him across the back of his head if he comes in my territory. I'll steal his weapon. I'll protect my fuckin' family, man."

People who smile when something goes wrong have probably just thought of so

People who smile when something goes wrong have probably just thought of someone they can blame it on!

"This scene is a scene of rebellion; in the sense of rebellion against the status quo. I think that all people who want to abolish class distinctions and exploitation should support this rebellion. Not just say, 'It's alright,' and let it go at that, but raise people's consciousness...see that it's not just mindless rebellion...to direct it even higher. The system has thrown these kids into revolt."

In depriving yourself
of sufficient
sleep and rest
you will accomplish
not more, but less.

A vintage poster featuring a man's face on the left. The text reads: "Stop POISONING YOUR BODY with FOOD! POISON". The word "with" is in a script font. At the bottom left, it says "MADE IN". The background is a light, textured color.

Our scene is a melting pot of social rejects whose apparent common purpose is to get fucked-up, freak people out, destroy the State and (if possible) die young in the process. Some kids work towards a Marxist revolution. Others feel that staying in bed all day is revolting enough. I dunno. Some work. Some get SS1 and some steal or deal. It doesn't make any goddamn sense. I mean, who are we, and what the hell are we trying to get done in this sick society? Or am I sick?

"He's got the whole country in his hand."

I didn't find any answers; punks are chaotic with their ideas -but something keeps us together. Our politics, by definition, are determined by what we, as a group, do with ourselves: the action, the state-of-being, the purpose and the structure of the many different kids who make up our scene. No one else wants us, so we're stuck with each other. What we are, what we're gonna do and how we'll work together is a mystery. One punk in prison, whose letter is printed on p.25 sent us a questionnaire that goes over the whole gamut of punk ethics and esthetics. Read his letter, respond to his questions (c/o Max R-n-R Box 288 Berk. CA 94701) and we'll print the results. Who knows? Maybe it'll do something about our alcoholic atrophy, aggressive antipathy and artistic angst. Act, you apathetic assholes!

WHAT DO YOU DO FOR EXCITEMENT?

... bloody noses, broken limbs...

STRANGE EVENTS

You will spoil your child if you spare the rod, But "lickin's and love" Help lead him to God!

Would you help me...?

FORECAST FOR 1982

INSURE YOURSELF AGAINST terminal frenzy

Drug Connection Concentration Camp?

TAKE ACTION!

That is what we are trying to make our readers understand!

WILL YOU BE NEXT...?

ORIGINAL MASTER SEQUENCE

NO

666

Publisher's Message: Parents who are afraid to put their foot down usually have children who step on their toes.



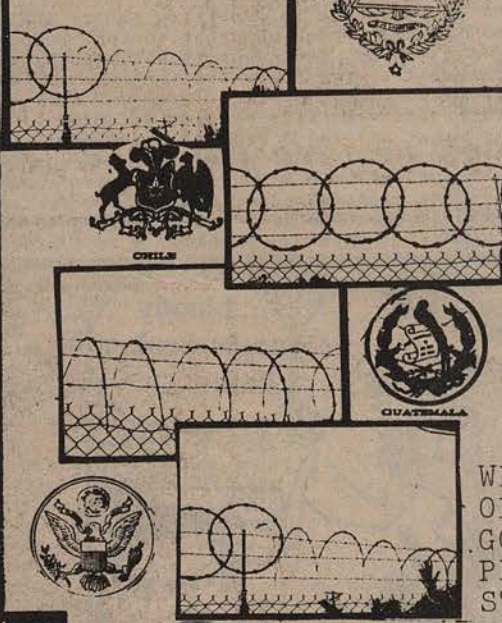
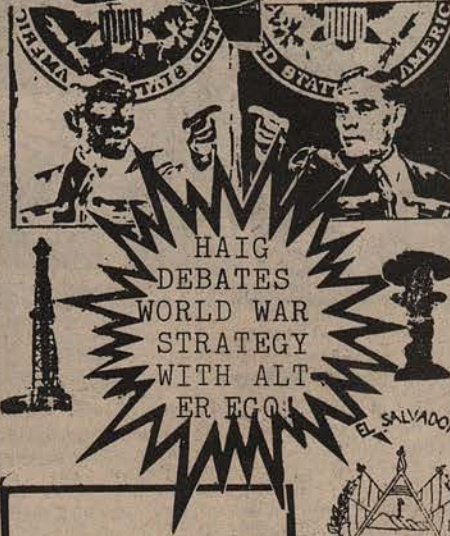
I wanted to write about all the news on the wars around the World -not just the obvious ones (Lebanon, the Malvinas Falklands, El Salvador, Afghanistan & Cambodia)but all the battles throughout the Middle East, South and Central and North America, US and USSR satellite countries and everywhere in between... everywhere the gun, the Media and the mighty dollar/ruble controls the lives of so many...the fight in the streets, the Courts, the Congress, the underground Press and Radio, the workplace and the schools...BUT THE STORY IS TOO FUCKIN' BIG!

Putting together this magazine has been exhausting. I get home from work and spend the night working with the rest of the staff, dreaming in my sleep about xerox, proofreading and photographs -waking up from the dream to get more done before I leave again. All of us do. Not because of fame, \$\$ or power -we have all the power we need in what we think, say and do. My personal politics are based on my art my work and all the creative energy I can put into informing, amusing, feeding and helping anyone who can do my product -and unmasking, denouncing and destroying the blind, violent, vulgar people who would rather put me to work in a coal mine, auto plant, chain-gang or a battlefield. My art, my writing, my photos, my strong-minded struggle to edit, re-work and produce the stuff in this magazine is work they cannot tax me for. WE get all the reward-even if our courage kills us. If I've alienated a friend or two criticizing and chopping up their work, it is because this guerilla band can't slow down for stragglers. I'm not communist or democratic about everything. I am damn single-minded and egotistical. I believe in what we are doing and any decisions and actions I've made (no matter how good or bad they've been) I made because of my belief in the Punk scene, and our criticism of our scene is made to help keep all of us alive!

One Dadaist dodged the draft, narrowly escaping from the "...police myrmidons who, for their so-called patriotic purposes, were massing men in the trenches of Northern France and giving them shells to eat...None of us had much appreciation for the kind of courage it takes to get shot for the idea of a nation which is at best a cartel of pelt merchants and profiteers in leather, at worst a cultural association of psychopaths...



Israeli gunners firing at Palestinian guerrilla positions in Beirut.



Our new government, with shoot-'em-up-cowpoke Ronald Reagan and the "Strangelovean" Alexander Haig at the helm, proposes to slash the budget, cut taxes and put an end to World Terrorism. Foreign aid will be cut, mostly in food, medical and business support, leaving the flow of guns and bullets at virtual flood force. Our investment tip for today: **buy steel**; Congress approved \$136 billion for Defense in 1981/1982. Hey, maybe the 400,000 who will lose their CETA jobs could join the Army! Unemployment and food stamps are being cut back. Social Security, legal aid, Medicaid, Educational and Arts & Humanities programs all face big cuts or elimination. Only the "truly needy" need apply. As the respected economist Milton Friedman said, "If you pay people to be poor, you're going to have a lot of poor people." If you're old, sick, uneducated and out of work, just look in the want-ads! There's lots of jobs. Hey, the Army will feed and clothe you, and if you get back in one piece they will send you to school. That kidney cancer, though, had nothing to do with all the Agent Orange you used back in 'Nam. If guns scare you, go to work in Ronnie's \$6 billion nuclear weapons industry.

Diplomats' Language Course Makes YOU Bi-Lingual... ALMOST OVERNIGHT



IN THE NEXT ISSUE, WE WILL CONTINUE THIS TALE OF HUMAN HORRORS. AS WE GO TO PRESS TODAY, THE PLAGUE AREAS BELOW ARE STILL INFECTED. TOMORROW?



STORY AND ART BY MARK BERLIN THAOX & ROSE ANN JEFF AND D.C.

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What is this?

The Kill

Caught!

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 SYSTEMATIC, FAULTY, IMPORTANT

VICIOUS

MRR: Since there aren't so many shows for off-and-on-again bands to play, why do you guys stay together?

Mark: We're a bowling team.

Ronny: Lack of anything else better to do.

Mark: Because I can eat burritos before I come here.

Lliam: ...or you can get free beer.

Ronny: We do this because there are no shows to go to, so we play for ourselves and whoever wants to come and watch us practice.

MRR: There are a lot of other bands around that are a lot like you. Can you think of anything you guys could do to get some shows going?

Kurt: We're going to get Mohawks and take a lot of drugs.

Lliam: No, seriously, I think bands should start getting together to put on their own shows.

Mark: They do, but the same bands get the same other bands. There are about six bands that play all the time.

Lliam: Yeah, but it's still up to you really. You should start setting up your own shows. Then things would start happening.

Mark: There are not enough headlining bands out here though. There's about three bands that could headline a show, especially on a weeknight.

Ronny: The Dead Kennedys play and everybody goes.

MRR: Why have a headline band? Why can't a bunch of people get together and then have fun?

Mark: There's really no place. If you have a major club and they have to meet their overhead, and if you start having shows that nobody goes to, then they're not going to have you play there anymore. They'll get new wave bands or something so people will come. So you got to have it in somebody's garage. Anybody got a garage?

Lliam: TSOL charge \$1,000 to play.

Mark: Black Flag and the Dead Kennedys are the only ones who have played up here in the past year that don't charge. They'll take a percentage, but all the others demand a guarantee.

Lliam: Flipper doesn't charge. they get ripped of like everyone else.

MRR: Kurt told me that TSOL was pissed off about your name. That it used to be their old name.

Mark: The only main thing is that we don't have any big birds in our band, that's the only difference. We don't wear fuzzy suits and prance around.

Lliam: Well, I thought they were ripping us off 'cause they have a drummer, and we thought of that first. We had a band with a drummer way before them.

Ronny: Supposedly, we heard about this coming out of Reno. They said something about that TSOL was called Vicious Circle, and we had no idea. They had no records out and we don't like to read fanzines anyway, because half of them are just boring bullshit.

Mark: But we're changing our name to TSOL next week.

MRR: Why didn't you put pictures on the flyer that's coming out with the record? (Not So Quiet On The Western Front compilation.)

Mark: He makes us all violent.

Ronny: Sgt. Carter is our true inspiration. (from Gomer Pyle)

Kurt: We're not exactly readers of the Revolutionary Worker.

Kurt: But we're not preachers either. Whoever writes the song writes about what they feel personally. That's all you can do. That's why if a song comes out violent, it's because at the time you feel violent. You don't go back and change the songs.

Ronny: We're not exactly readers of the Revolutionary Worker.

Kurt: Yeah, I'm positive about things. I think there are a lot of people around that realize that there's a lot of things wrong, but I don't have an answer specifically. I'm not very political in terms of reading about politics, but I see what's wrong and all I feel I'm going to do is point out what I think is wrong and hopefully people will see it or hear it.

Kurt: "Yeah, I want a G chord and an A chord." You write off the top of your head what you think is going on at the time. I wrote a whole bunch of songs when we first broke up (War Zone). It sort of comes and goes. Sometimes you just sit down in a week and write millions of them.

Lliam: We don't write songs about how much we like to do drugs. We don't write songs like, "We like speed, fuck you! We like killing Munt drivers, shoot speed, oohing!"

MRR: A lot of your songs sound politically destructive. Obviously, you're unhappy with the way things are. Are you positive about things, or do you think things should be destroyed?

Kurt: Whenever you get pissed at some songs?

MRR: When do you decide to write new songs? to see how you look first.

Kurt: And I bet a lot of them don't even really like the music. At least in Reno they genuinely like the music. As long as you're a good trash band, they really like you. Here, they want to see how you look first.

Lliam: The thing is, they appreciate you there cause maybe it's a rare thing. There's not a lot of bands. The people down here in this whole area are being so cool cause they think that they got it. It's going to be gone because nobody's supporting it anymore.

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Mark: They do, but the same bands get the same other bands. There are about six bands that play all the time.

Lliam: No, seriously, I think bands should start getting together to put on their own shows.

MRR: There are a lot of other bands around that are a lot like you. Can you think of anything you guys could do to get some shows going?

Kurt: We're going to get Mohawks and take a lot of drugs.

Lliam: No, seriously, I think bands should start getting together to put on their own shows.

Mark: They do, but the same bands get the same other bands. There are about six bands that play all the time.

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Mark: But we're changing our name to TSOL next week.

MRR: Why didn't you put pictures on the flyer that's coming out with the record? (Not So Quiet On The Western Front compilation.)



Mark: Romper's (Ronny) too ugly.

Lliam: I wanted pictures!

Kurt: Everyone gets locked into the same thing. They all have little cool names.

Ronny: We didn't want to see 4 guys sittin' in front of a brick wall with writing on it.

MRR: The flyer says "No Pictures, No Names, No Act."

Kurt: A lot of the scene is turning out just the same as any other rock and roll. It's all an act. It does the same thing. It starts in the streets and it just ends up like nothin'.

MRR: Are you happy with the way your act turned out on the album?

Ronny: We would have liked to have done it over. It was done in a garage on a four-track tape.

Mark: We went to the Automat to do it too. Twenty-four tracks and we could only figure out how to use four.

MRR: Why do you keep going to Reno?

All: It's a lot of fun.

Ronny: Reno's fun, but the last show wasn't the greatest. At least they pay for our gas and they give us beer, and they appreciate bands.

Lliam: Five of those guys are way better than 500 of these people sitting around with their beers trying to pick up on each other.

Kurt: Here, no one ever listens to the music hardly; everyone's just trying to be cool.

Lliam: Yeah, they gratify each other on how pathetic they are. "Oh wow, I didn't do anything, I just scored some speed, you know, and uh, wow, you know, they're not cool."

Mark: That's true!

Lliam: I don't go to shows for that shit. I don't want to even play for that.

Mark: In Reno, they're not into that yet, cause the scene's too new. There is not enough people to decide who is cool. If 10% of the people up there are cool, that's only 3 people; 10% out here is like a hundred.

Lliam: The thing is, they appreciate you there cause maybe it's a rare thing. There's not a lot of bands. The people down here in this whole area are being so cool cause they think that they got it. It's going to be gone because nobody's supporting it anymore.

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MRR: When do you decide to write new songs?

Kurt: Whenever you get pissed at some thing. You can't just sit down and say you're going to write a song.

Mark: Sit down at the piano.

Kurt: "Yeah, I want a G chord and an A chord." You write off the top of your head what you think is going on at the time. I wrote a whole bunch of songs when we first broke up (War Zone). It sort of comes and goes. Sometimes you just sit down in a week and write millions of them.

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MRR: A lot of your songs sound politically destructive. Obviously, you're unhappy with the way things are. Are you positive about things, or do you think things should be destroyed?

CIRCLE

JUST A

Liam: Being positive about things, Kurt and I can agree. It's like people could be in the right direction, but they're so busy. I wrote a song called "Religion" about people getting drugged with political bullshit. I am completely against politics whatsoever. I'm not an anarchist, not a Reaganist, I'm not a Buddhist...

Mark: That's a religion...

Liam: It's true, it's all religion and it's all technology. It's all religion. People are so drugged by this, people gettin' it and doing it to themselves, and fitting into categories, and we're hungry, and all we get is this fuckin' religion. People are a positive force if they can get over all the bullshit that's getting crammed down their throats. That's what's good about punk rock. This band tells people that that is crap. We're not telling people to go out and shoot up drugs or paint the town.

Kurt: We're just tryin' to tell people to figure out what's going on.

Mark: What's wrong with drugs?

Liam: Drugs as far as television. Fuck, you go to a rest home and what do they do? They give all the patients drugs so they fuckin' sit around and zombie out and they can do whatever they want. That's what this country is. It's like a giant rest home...and they are getting younger and younger. It's true. The age for elderly people is now sixteen...The 14-year olds are jumping around, and the 16-year olds are going, "Yeah man. I'm being cool, I'm wearing my leather. I paid \$15 for these spikes and half my money just went to make bombs, but I'm cool, I'm an anarch-..." Uh-Unh. They're Elderly. They're all taking their pills. Reagan's got them all in their wheelchairs, right where he wants them.

MRR: Do you have anything to say about the Falklands or the wars in the Middle East?

Ronny: It's not a war. There's only going to be one war to end all wars. It's just political bullshit.

Kurt: It's so we can get used to seeing something like this in the paper. When we go in somewhere, we won't be outraged. People are going to say, "Oh yeah, it's just another one of those," and we're going to get ourselves into the same thing. You see it in the headlines as you're walking down the street.

Liam: It's more drugs. Get used to this, get used to this.

Mark: Politics are fighting the war there. Not people, politics.

MRR: Mark, why do you continue to play in two bands? I know it's enjoyable, but what else?

Mark: It's only one band and a bowling team. I used to live in the suburbs about 6 or so years ago and I started listening to punk music and listening to the lyrics. It was something so new to me and it fit my personality. I was the only one that I knew who liked it and everybody was totally against it, which made me like it even more. Then I started listening more and listening to the words. I'm a really hyper person, and I like real fast loud music - I always have - so I've just been following it ever since and now I'm doing an interview for a major magazine!

The moral majority controls the news. What you see are their views. They decide what you should know and keep America for those who feed us LIES. Born again Christians' telethons use God to make their millions. The Lord's work pays. They preach us sermons and feed us LIES!

LIES
Video barrage on your T.V.
Mindless shit makes you angry
It's fed to you by those who control the media
and feed us LIES.

TEAM

-FLECH
1976-1978
RAVE



MRR: What is the basic thing that really pisses you off about the punk scene now? What's the thing that irks you the most?

Liam: That there isn't a scene.

Kurt: There isn't a scene. Everyone waits around until the big weekend day-on-the-green sort of show. All these big shows with a couple of headliners. They wait around and ignore the first few bands and everyone wants to see the big headliners so they can prove how cool they are. And there's no scene at all except for these big shows.

Mark: About 2 years ago I used to be able to walk down the street and see tons of punks. You'd see them everywhere. I know there are a lot around where I live, but now you hardly ever see them at all. Like in San Francisco, everybody comes from other places. It

is hard to get things going on week-nights especially, because there does not seem to be any more punks in S.F. - they're all from someplace else. Liam: It's hard to get your wheel-chair around. MRR: What's your answer? Liam: The biggest problem in the punk scene is people being insincere and acting. Going back to this shit where they think punk is looking like you're bored for 4 hours before they go to the Elite Club and see if they can

droop their jaw a little bit, "How should I stand?" And if there's not one of those people, I always find these at the clubs: the guy that smashes into you and walks right by you because it's punk to impolite. And then there's the guy on stage hitting himself on the head with a bottle because it's punk to be stupid and try to hurt yourself. That's the problem with the punk scene - insincerity.

MRR: You play in two bands I know of. One is this band here, and the other is the Lifes. The two are totally different. The Lifes are what you call "psychedelic trash". Why do you play in 2 bands so radically different? Liam: I'll play in 5 bands, 'cause I love playing drums and I love playing rock and roll. This is the only band I play rock in. You can call it punk rock, you can call it trash and every-

thing, but... Mark: (annoyed) No, you can call it punk.

Liam: But it's still rock 'cause it goes back to the shit when people used to put it on, "Mom, listen to this... (\$ i + @) \$& * % * # * % * & % \$ % (% ? , % \$ \$ % " "GET THAT SHIT OFF!" Now you put on Billy Squire and all this nice stuff and it's real pretty and Mom likes it. I'm playing with Arsenal too. Arsenal is one of the last punk bands. They may not scream and play fast but their messages are sincere, like vicious Circle, they're not scrambling after any money. Some bands are asking for \$1,000, or they do a show and they all fight over the money after they just talked about how capitalism sucks. MRR: Ronny, why do you keep on singing and playing bass?

Ronny: Well, when your mom and dad listen to the Grateful Dead and the Beatles, what else can you do? MRR: Kurt, why do you keep on playing guitar for punk bands? Kurt: I don't know.

Mark: People won't let him stop. Kurt: It gives you a chance to say something old. I've always felt different than everyone else and I've never fit in with the crowd, but I think I fit in real well with these fuckups.

BOWLING



KNOWLEDGE IS POWER

by JEFF BALE

Reviewers:

Jeff Bale (JB)
Ruth Schwartz (RS)
Tim Yohannan (TY)



"A man that should call everything by its right name would hardly pass the streets without being knocked down as a common enemy."

George Saville,
17th century philosopher-statesman

A truism and a warning, but one that I will not heed. In this section, all the reviewers will risk the status of "common enemy" by being as honest as possible and attempting to call everything by its right name, no matter how painful that may be for the parties in question. Stepping on toes is an occupational hazard for a critical reviewer: so if you're looking for sycophancy or payola, read Cream and Rolling Stone. We've never been timid or subtle on the MAXIMUM ROCK'n'ROLL radio show, and I see no reason to change just because we are now operating in the medium of print. There, don't say I did not warn you in advance.

Since this is our first issue, I guess it's my responsibility as review editor to clarify our review policy. We will be covering records, demo tapes, live concerts, films, books and anything else we deem interesting enough to waste effort and space on. To avoid inducing boredom, the format will normally consist of numerous short reviews rather than a few in-depth pieces (though there may be occasional exceptions if something really grabs us). This approach suits our volatile personalities better and will hopefully enable us to strike a balance between the tedious intellectual masturbation that currently passes for conventional pop journalism and the typical "yeah, wow, fuckin' cool" fanzine style.

Brevity is especially necessary in the case of recorded music, because the number of worthy new releases makes it impossible to consider many at length with-

out neglecting scores of others. Hence, our goal is to cover lots of territory and give exposure to as many good bands as possible. Why waste a page overanalyzing the latest Joy Division release when you can cover 20 new indies in the same space?

At this point, I'd like to define some commonly-used descriptive categories for various subgenres of punk music. Most punks will already be aware of the distinctions between these categories (although they often overlap in practice), but since this magazine is intended to bridge the gap between political people unfamiliar with punk culture and punks unfamiliar with political realities, it is necessary to define them for the former's benefit.

1) Thrash punk: ultra fast 2- or 3-chord rock with screamed vocals, often with political themes.

2) '77 or "classical" punk: mid-tempo (but still very fast by conventional rock standards) 2- or 3- chord rock with sung or screamed vocals, often containing catchy choruses and political themes.

3) Garage punk: raunchy, primitive rock with sneering vocals, often with humorous or just plain stupid themes; akin to 60's punk rock.

4) "01" or skinhead punk: relatively slow or mid-tempo 2 or 3-chord rock, with raw sandpaper vocals and soccer-chant choruses.

5) Heavy Metal (HM) punk: slow to mid-tempo punk with HM chord progressions and relatively long guitar solos based on blues riffs.

6) Punky pop: pop melodies backed with heavily distorted ("punk") guitars, often featuring vocal harmonies, hook-laden choruses, and typical teenage themes.

7) Post-punk: a term originally applied to more experimental derivations of punk; it now encompasses a broad range of styles from abrasive noise with heavy rhythms to sophisticated forms of pop to many varieties of "progressive" and art-damage music.

Two other often-used terms deal with content rather than musical style. "Political punk" obviously refers to punk of any musical variety that has a political theme. In the punk context, this generally implies an anarchist or leftist perspective. "Funnpunk" is punk of any type that has overtly satirical or goofy lyrics. Needless to say, these terms are intended merely as guideposts to simplify description, not as descriptions per se.

That's it for the boring introductions. If you want your stuff reviewed, please send all records and tapes to JEFF BALE, MAXIMUM ROCK REVIEW EDITOR/BOX 22571/CARMEL, CA 93922. If you want it reviewed and given airplay on the show, send two copies to that address or to Tim/Box 288 Berkeley, Ca 94701.

U.S.

Everyone familiar with alternative musical developments knows that we are in the midst of a renewed explosion of punk culture, one that is unprecedented in size and scope. It is happening everywhere in the industrialized West, but currently its most vital manifestation is right here in the U.S. The American hardcore scene has developed a much stronger political conscience in the last two years, and the music it has produced is generally more frenetic and intense than that of its international counterparts. I say this without the slightest degree of patriotic sentiment, but only to counteract the deep-seated feeling of those who have been brainwashed into believing that English rock and roll is inherently superior. That may have been true in 1977, but it sure as hell isn't in 1982. Moreover, as conditions in the U.S. worsen—as they undoubtedly will under the Reagan administration—we can expect American punk to get even better in the foreseeable future.

B TEAM - "What is This?"

Yes, they do have a lot of GANG OF FOUR influence, which often becomes boring. Such is the case with the two B sides. But the A side is blessed with a much more raw and aggressive sound—the redeeming side of 'post-punk'. (TY)
(B Team-2642 22nd Ave.—San Francisco, CA 94116)

BATTALION OF SAINTS - "Fighting Boys" EP

Fast HM punk with good political lyrics. The tunes are strong, but there's a bit too much lead guitar wanking for my taste, especially on "I'm Gonna Make You Scream." Still, it's a promising debut. (JB)
(Nutrons-2015 Meade Ave.—San Diego, CA 92116)

BEAVER - "Trendy" EP

A new 10-song EP from the D.C. area. Half of it is the standard D.C. thrash—pretty good but not outstanding. The other half consists of short bursts of concentrated noise with a stop/start arrangement, sort of like the MINUTEMEN. Mail away for it, because you probably won't find it in the stores. (JB)
(Choice Cut-4911 Cordell Ave.—Bethesda, MD 20814)

BLACK FLAG - "TV Party" EP

A side is B.F.'s most commercial song, and features current drummer Emil. B side's "I've Got to Run" and "My Rules," sound more like the L.P., with fill-in drummer Bill. Production is even cleaner though. Bring back Robo! (TY)
(SST Records-P.O.B. 1-Lawndale, CA 90260)

BLACK HUMOR - LP

These guys are some sort of S.F. studio concoction, and they are lunatics. They swing from music for nightmares to rhythmic jungle rock. Recommended for the flexible. Check out their individually designed sleeves and enclosed worms! (RS)
(Fowl Records-P.O.B. 1821-San Francisco, CA 94101)

CHESTERFIELD KINGS - "I Can Only Give You Everything/Hey Little Bird"

Greg Prevost and company again come through with great 60's punk from the 80's. The "monaural" sound and snot-nosed vocals give this 45 an amazingly authentic feel, so much so that I'm actually reminiscing. But you don't have to have been a teenage asshole in 1966 to enjoy it today- it'll still drive your neighbors crazy. (JB)
(Living Eye-53 Fairway Dr.-Rochester, NY 14612)

CHILD MOLESTORS - "Wir lieben die jugendliche Mädchen" EP

Cover your ears, the CHILD MOLESTORS have been resurrected! The band that brought you "I'm the Hillside Strangler" is back, at least on vinyl. This material, originally recorded in 1978, is like the movie Plan Nine from Outer Space- it has enormous appeal precisely because it's so awful. With titles like "I'm Gonna Punch you in the Face" and the most amateur musicianship imaginable, I've got to recommend it. (JB)
(Ace & Duce-P.O.B. 691-South Pasadena, CA 91030)

CODE OF HONOR/SICK PLEASURE - LP

Glad S.P. bit the dust, this being a posthumous release- too H.M. for my taste, with lyrics of equal mentality. CODE OF HONOR side is much better- still traces of metal (Mike Fox being guitarist in both bands) but the thrash cuts are tight, with interesting variations. Jonithin Christ's (ex-SOCIETY DOG) lyrics and vocals make all the difference here- he's graduated from nihilism to advocacy of peace, unity, and political action. (TY)
(Subterranean Records-577 Valencia-S.F. 94110)

CRAP DETECTORS - Superficial World LP

Jim Jacobi, one of the American indie pioneers of the late 70's, has come up with an eclectic mixture in this new incarnation of his CRAP DETECTORS. An underlying intelligence is evident throughout this album, but the music, which ranges from garage punk to garage reggae ("Phenomenal Technical"), is only sporadically engaging. (JB)
(Permanent Press-3401 Otoe-Lincoln, NE)

DA - "Time Will be Kind" 12" EP

A marked improvement over their debut. This time around their influences- SIOUXIE, GANG OF 4, etc- aren't as obvious, so if you've got a hankering for sophisticated guitar-oriented post-punk, DA is for you. "Strangers" is an especially haunting song, and the guitar work is exquisite throughout. (JB)
(Autumn-2427 N. Janssen-Chicago, IL 60614)

DEGENERATES - "Fallout" EP

'77-style punk from Texas. It's real good in a vaguely nostalgic way, with lyrics ranging from intelligent ("Fallout") to stupid ("Scrungy Girl"). "Radio Anarchy" is a particularly catchy track with slightly muddled sentiments. (JB)
(Hit & Run-2542 Palo Pinto-Houston, TX 77080)



DISCHORDS - "Dirty Habits" EP

What an anomaly! An English clone punk group from California. Even if the singer is English, and he'd better be with an accent like that, there's no excuse for the other members aping their Britpunk counterparts when they're from a state known for superior hardcore bands. "Truth Comes Out" and "When You're Young" work pretty well due to their speed, but the others aren't worth talking about. (JB)
(Reckless-no address)

DRED FOOL AND THE DIN - "So Tough/Sanctuary"

A remarkably distinctive record, combining the best elements of the VELVET UNDERGROUND, LOVE, and the LEGENDARY STARDUST COWBOY. With these raunchy points of reference, this can only be described as "psychedelic." Wow! (JB)
(Religious-P.O.B. 202-Hanover Box Stn.-Boston, MA 02113)

EFFIGIES - "Body Bag/Security"

I normally hate HM punk, but the EFFIGIES do it so well that categories become meaningless. "Bodybag" is appealingly straightforward while "Security" has a dance-oriented beat with layers of metallic guitar and an occasional dubbed vocal. The production here doesn't compare with their earlier EP, but they do include some hilariously uninformed literature about punk rock by right-wing (U.S. Labor Party) and left-wing (Progressive Labor) retards. (JB)
(Ruthless-P.O.B. 1458-Evanston, IL 60204)

FARTZ - "Because this Fuckin' World Stinks" EP

My favorite release of 1981, and that's saying a lot given the quality of the competition. The FARTZ thrash so hard and fast that they leave most hardcore bands behind in a cloud of dust, but they still manage to exercise a lot of brainpower. This EP is as intelligent, frenetic, and intense as any you're likely to hear, so get it now before it's out of print. (JB)
(Fartz-3915 S.W. Lander-Seattle, WA 98116)

FLIPPER - Generic Flipper LP

The hype surrounding FLIPPER has already reached nauseating proportions, and I have no intention of adding to it. If you're downed out, you'll like their abrasive slow numbers and if you're straight-edge, you'll probably prefer the fast abrasive tracks ("Living for the Depression," "Nothing") that they seldom do these days. FLIPPER was much better back when this album was recorded, before they started taking themselves too seriously. After all, any joke - no matter how effective - ceases to be amusing if it's told too often. (JB)
(Subterranean-912 Bancroft Way-Berkeley, CA 94710)

FUCK-UPS - "Negative Reaction" EP

Mediocre 77-style punk, including one song ("White Boy") about a dumb white guy trying to be as ignorant as some dumb low-rider types. Unfortunately, it's not a satire, as singer Bob Noxious constantly finds new ways to act out his insecurities and aggression in public. Ignore. (TY)
(Fowl Records)

GET SMART - "Words Move" EP

Lightweight postpunk with sparse guitar and "modern" vocals. There are some interesting arrangements and hooks here, but they could use a heavier, more abrasive backing. (JB)
(Syntax-P.O.B. 493-Lawrence, KS 66044)

HEART ATTACK - "God is Dead" EP

Not Resurrected

A strong debut by a young New York band, "God is Dead" is the first thrash punk song from the Big Apple, unless you consider the BAD BRAINS a New York outfit. The other songs are fast but more traditional stylistically. (JB)

(Damaged Goods-8 Wyngate Place-Great Neck, NY 11021)

HÜSKER DÜ - "In A Free Land" EP

This band is one of the hottest, most awesome bands to ever walk onto a stage. They are not to be missed. Their first single was weak, and their LP was hard to make out, but this new single comes closest to capturing their raw, grating, high-speed velocity. Great! (RS)

(New Alliance-P.O.B. 21-San Pedro, CA 90733)

JODY FOSTER'S ARMY - "Blatant Localism" EP

Phoenix skateboarders thrash out and come up with an EP full of classy teenage punk anthems. The guitar could be more grating, but the songs are fast, catchy, and pretty damn funny ("Beach Blanket Bong-Out"). Check it out today, and skate your troubles away. (JB)

(JFA-c/o M. Cornelius-PHENIS-527 W. 13th St.-Tempe, AZ 85281)

LEWD - American Wino LP

First release from them in two years. Side 1 presents the better aspects of the current line-up: more thrash out songs with good social commentary lyrics. A pleasant surprise. Side 2, on the other hand, is a live recording, and is more typically heavy-handed and nihilistic. At least most of the good songs are all on one side. (TY)

(I.C.I. Records-P.O.B. 321-Hollywood, CA 90028)

LOS REACTORS - "Be a Zombie/Laboratory Baby"

Like their first 7", this is garage pop from the deep midwest. I'd classify it as garage punk if the guitar overwhelmed the Farfisa-type organ, but it doesn't so I won't. Pretty good in an unremarkable way, and the critical anti-conformist lyrics to "Zombie" prove that these Okies aren't from Muskogee. (JB)

(P.O.B. 14046-Tulsa, OK 74104)

LOST CAUSE - "Born Dead" EP

Superior thrash punk from So. Cal. with a roaring sound and more punch than most in a genre known for hitting power. Need I say more? Highly recommended. (JB)

(High Velocity/no address)

MDC - Millions of Dead Cops LP

MDC, formerly the Texas STAINS, are one of the most politically-aware punk bands around today, and this record has enough food for thought to gorge the average listener with ideas. The music is exceptionally fast but much more complex than the typical thrash attack, a combination that can be disorienting until the material becomes more familiar. My one complaint is that the mix emphasizes the vocals at the expense of the guitars, but this is still one of the year's best albums. (JB)

(2440 16th Street-Box 103-San Francisco, CA 94103)

MEATMEN - "Blood Sausage" EP

Garage punk at its finest. Only someone as smart as Touch and Go fanzine editor Tesco Vee could be responsible for something this trashy. With its gritty sound and themes like infanticide, repressed sexuality, and Beatlephobia, this EP is guaranteed to offend anyone with a speck of decency, so buy two and send one to the moral puritan of your choice. Me, I'm sending a copy to Senator Jesse Helms (R-North Carolina). (JB)

(Touch and Go-P.O.B. 26203-Lansing, MI. 48909)

MERCENARIES - "For Hire" EP

Medium tempo SF punk with anti-war lyrics (I think), a few experimental touches (especially on "Mercs for Hire"), and a guitar that could use a helluva lot more distortion. The main problem here is the lack of any discernable passion. (JB)

(no address)

MINOR THREAT - "In My Eyes" EP

Awesome thrash punk from D.C. This band has the kind of power and commitment that most groups only dream about. Not only does this blast right off the turntable, but the songs really stand out. One of the two or three best releases of 1981, no doubt about it. (JB)

(Dischord-3819 Beecher Street NW-Washington, DC 20007)

MR. EPP AND THE CALCULATIONS - "Of course I'm Happy, Why?" EP

Weirdly-structured guitar raunch crammed with cynicism. Some of the cuts are fast ("Red Brigade") and some are slower with herky-jerky rhythms, but all of them stimulate thought. The vicious critique of fashion-clone punks ("Mohawk Man") is alone worth the price. (JB)

(Pravda-P.O.B. 9609-Seattle, WA 98109)

MISUNDERSTOOD - Before the Dream Faded LP

An extremely talented 60's band from Riverside, CA that eventually emigrated to England to seek fame, fortune, and appreciation. This album, which contains some valuable unreleased material, showcases their powerful, guitar-oriented group with Asian influences in the YARDBIRDS' vein. Innovative records like this don't age with the passage of time. (JB)

(Cherry Red-53 Kensington Gardens Square-London W25BA)

OCTOBER DAYS - "West Coast/Don't Give Yourself Away"

A really cool debut. "West Coast" is a satirical look at the California punk phenomenon which parodies the ADOLESCENTS' "Kids of the Black Hole." The flip is more strong mid-tempo punk with a short bridge that reminds me of the TURTLES! Recommended. (JB)

(Clutch-12 Marvel Rd.-New Haven, CT 06515)

100 FLOWERS - "Presence of Mind" EP

I read that the URINALS decided to change their name so they could get gigs, but apparently it also signaled a change of musical direction. Only the speedy "Dyslexia" reminds one at all of the old URINALS on this EP: the others are examples of their slower neo-psychedelic approach. Personally, I'd prefer the return of the greatest garage band in the world, but then what do I know?

(Happy Squid-P.O.B. 64184-L.A., CA 90064)

ORBITS - "Make the Rules/Phenomenal World"

If you long for those great Irish punky pop groups like the UNDERTONES, RUDI, and the MOONDOGS, you'll love this one. In addition, this Wisconsin bunch is that rarest of birds- a political pop band ("Make the Rules"). A minor classic in a currently neglected subgenre. (JB)
(No. 1-no address)

OUTLETS - "Best Friends/Bright Lights"

Bomb  Bikini

Power pop with real power. Loud, jangling guitars and exceptional catchiness make "Friends" one of the best examples of this style in a long time. The flip is more mundane, but the OUTLETS are getting better with each release. (JB)
(Modern Method-268 Newbury Street-Boston, MA 02116)

OVENMEN - "Collector's Edition" EP

Fast synth-drum machine music with politicized lyrics, sort of like punk without guitars. Interesting, but not for the narrow-minded. (JB)
(L. Lopes-144 Broadway-6th floor-Williamsburg, NY 11211)

REJECTORS - "Thoughts of War" EP

Wild thrash punk in the FARTZ tradition, minus the distinctive songwriting. For some reason, only "Fight Establishment" and "Go Die" really stick in my head later, probably because of their strong choruses. Still, this EP is raw as hell and has great lyrics. (JB)
(1112 South 21st Place-Seattle, WA 98148)

SADISTIC EXPLOITS - "Freedom/Apathy"

A thinking person's punk 45 from Philly. Two politically sophisticated songs, one a thrasher ("Apathy"), and the other slow and measured with a focus on the half-spoken, half-sung vocals. Recommended. (JB)
(P.O.B. 37-Upper Darby, PA 19082)

SAVAGE CIRCLE - "Kill Yourself" EP

Short snatches of New York thrash with heavy echo on the vocals. Not particularly original, thematically ("Hardcore Rules") or musically, but such efforts still deserve support.
(2329 Vance Street-Bronx, NY 10469)

SEDITIONARIES - "Werewolf/Shapes"

"Werewolf" is yet another entry in the So Cal shock-humor-punk sweepstakes. It's pretty good if you like that genre, and I guess it was inevitable that LA punk would branch out somewhat. "Shapes" is a pedestrian punk cover of the old YARDBIRDS' classic. (JB)
(Rabid-no address)

SHELL SHOCK - "Your Way" EP

A strong new release from the only real underground label in New Orleans. This EP offers '77-type punk with a bite. Worth your attention. (JB)
(Vinyl Solution-4304 James Dr.-New Orleans, LA 70003)

SOCIETY SYSTEM DECONTROL - The Kids Will Have Their Say LP

Boston is happening! SS DECONTROL fired the shots heard 'round the world and generated a thriving hardcore scene. This great album shows why, with its ferocious thrash assault, committed delivery, and intelligent radical lyrics. Fan the flames! (JB & TY)
(X Claim/Dischord-8 Longwood Rd.-Lynn, MA 01904)

SOLIDARITY - "Disarm/Destiny"

A ska-ish band from So Cal. I was prepared to hate this, but it's not all bad. "Disarm" is fairly straight ska, but "Destiny" is an engaging ska-punk fusion with a super fuzz guitar. Progressive lyrics provide a further bonus, so check it out. (JB)
(Marco Tostado-2604 Vuelta Grande Ave.-Long Beach, CA 90815)

TEENAGE POPEYE - "Modern Problems" EP

"Life is Cheap" is cool garage punk with hilarious lyrics, and "Expectations" is punky enough to be OK. The rest is basic rock of the most boring type. (JB)
(Alien Nation-716 W. Yardell #8-El Paso, TX 79902)

TSOL - "Weathered Statues" EP

A huge disappointment. This is so lame it's hard to believe TSOL put out one of the best punk EPs of 1981. "Man & Machine" is alright punk, "Statues" is embarrassingly wimpy and pretentious, and the others sound like substandard out-takes from the LP. (JB)
(Alternative Tentacles-P.O.B. 11458-S.F., CA 94101)

VARIOUS ARTISTS - Flex Your Head LP

A strong release of exceptional historical interest, but one that's a bit erratic and not always up to the standards set by Dischord's awesome 7" catalog. This record includes out-takes from all the core bands, as well as a sample of material by defunct bands like the UNTOUCHABLES and newer outfits like those on Side 2. The thrash material ranges from good to great (MINOR THREAT, YOUTH BRIGADE) and the experimental punk of RED C and VOID is noteworthy for its power and originality. Oi clones IRON CROSS are a bad joke and the grooves are too compressed to yield maximum power, but these are minor gripes about a hot compilation. (JB)
(Dischord)

VARIOUS ARTISTS - Not So Quiet on the Western Front Double LP

We're in no position to be objective about this one, since we compiled it. All we'll say is that it features 47 No. Calif. & Nevada bands (a few known elsewhere, most not), and ranges from hardcore to garage. All cuts previously unreleased. Comes with 48-page zine on the bands. (TY)
(Alternative Tentacles/Faulty)

VARIOUS ARTISTS - Someone Got Their Head Kicked In LP

An anti-violence compilation from the kids at Better Youth Organization- the folks that put on show at Godzillas. Features tracks from L.A., Santa Barbara and San Diego bands SOCIAL DISTORTION, JONSES, YOUTH BRIGADE, AGRESSION, ADOLESCENTS, BLADES, BATTALION OF SAINTS, and BAD RELIGION. Strong album, but not as thrashed-out as one might expect- tending more toward the melodic, but still hard. Great production. Pick it up. (TY)
(BYO-P.O.B. 67A64-L.A., CA 90067)

VARIOUS ARTISTS - This is Boston, Not L.A. LP

This one's probably the best U.S. hardcore compilation available. The material of course varies in quality, but all of it cooks. It's pretty hard to choose, but GANG GREEN has the fastest and most intense thrash attack, though JERRY'S KIDS come close. On the other hand, the PROLETARIET and

F.U.'s (especially "Preskool Dropouts") have the most perceptive lyrics. The FREEZE combine original lyrics with intelligent content, and DECADENCE weigh in with a critique of mindless, ultra-violent slamming. All in all, a great introduction to Boston's finest (excepting SS DECONTROL, who don't appear here). (JB)
(Modern Method)

VOX POP - "The Band, the Myth, the Volume" 12" EP

LA Satanic chic by 45 GRAVE'S lesser shadow. "Become a Pagan" is a fast haunting chant with spooky vocals that would provide an excellent soundtrack for pagan ritual dancing. The rest are slower dirges better suited to luded-out covens. (JB)
(Mystic-6277 Selma-Hollywood, CA)

WHOOM ELEMENTS - "Of Love/Men in Politics"

This female trio from Austin play melodic, harmonic music. But underneath that soft exterior are fine poets who say the obvious but not so obvious. "Men in Politics" is a gem. (RS)
(ESG-Austin, TX)

WIPERS - "Romeo/No Solution"

This band successfully combines punk and hardrock, much like early generation X and SUICIDE. Some tasty guitar work and nice fuzz. One of the few bands to make longer songs tolerable. B side is weak. (TY)
(Trap Records-P.O.B. 42465-Portland, OR 97242)

YOUTH BRIGADE - "Possible" EP

A fantastic group with a chunkier sound and a slightly slower thrash attack than MINOR THREAT. "Pay No Attention" is an awesome musical steamroller and this EP would be perfect if they'd included the classic "I Object," but you can't expect everything. (JB)
(Dischord)

ANTI-ESTABLISHMENT - "Future Girl/No Trust"

Standard UK punk, slow and passionless. "Future Girl" has a unique intro and a cool 60's guitar break, but on the whole this effort isn't as strong as their "1980" debut. The vocals sound like Gene October of CHELSEA. (JB)
(Glass-4 St. Chads Road-Chadwell Heath-Romford-Essex RM6 6JB)

ANTI-NOWHERE LEAGUE - "I Hate People/Let's Break the Law"

Reactionary bikers posing as punks put out a second heavy metal 45 as pathetic as their first. All the record industry hype and rich backers in the world won't make these do-dos popular unless punks have become as indiscriminating as conventional rock fans. (JB)
(WXY-distributed by Faulty)

ANTI-PASTI - "East to the West/Burn in Your Own Flames"

Another excruciatingly boring release from this over-rated band. Their attack is a slow-motion one, and I can hardly stay awake till its conclusion. The wimpy pop sound on this 45 makes it even worse than their usual offerings. (JB)
(Rondelet-98 Marples Ave.-Mansfield Woodhouse-Notttinghamshire)

YOUTH GONE MAD - "Oki Dogs" EP

LA punk with female lead vocals. Stylistically, it fluctuates between modern thrash and more traditional punk. Surprisingly good for unknown band, and the song about Oki Dog the infamous punk grazing ground- is hilarious. (JB)
(no address)

ZERO BOYS - Vicious Circle LP

The best band from Hoosier territory since the PANICS and the early GIZMOS. The ZERO BOYS have managed to combine elements from the 60's punk-STOOGES axis of their first EP (especially the great vocals) and 80's thrash without losing anything in the process. This well-recorded album is varied enough to hold the interest of punk aficionados from all eras, no small achievement. (JB)

(Nimrod-P.O.B. 20052-Indianapolis. IN 46220)

ZIPPERS - "I'm in Love" Mini LP

The ZIPPERS return with a whimper rather than a bang, as might have been expected. This is undistinguished pop-rock without the faintest glimmer of originality. Ray Manzarek ought to be ashamed of his sickly production. (JB)
(Rhino-11609 West Pico Blvd.-L.A., CA 90064)

British Weakness Draws Attack

U.K.

I'm not all that impressed with current Britpunk. There are loads of new English releases, but most of them lack ferocity or originality. This is not meant as a blanket condemnation, only as a general observation. There are some incredible UK groups, but they can easily get lost in the shuffle of unoriginal material, a situation which is partially attributable to the uncritical attitude adopted by people like Gary Bushell.

"This is an accepted part of the English masochistic life"

ATTAK - "Today's Generation" EP

Representative English punk circa 1982, with gruff Oi-influenced vocals grafted onto a typical punk background. "No Escape" is fucking hot, the rest merely ordinary. (JB)
(No Future-3 Adelaide House-21 Wells Rd.-Malven, Worcs.)

BLITZ - "Never Surrender/Razors in the Night"

The best of the "skunk" bands comes up with a second terrific release. On this one the guitar sound isn't quite as heavy and dense, but it's more than compensated for by the accelerated tempo. A must. (JB)
(No Future)

BUSINESS - "Smash the Discos" EP

Generic Oi with a five-year old theme and a banal sound. Too little, too late. (JB)
(Secret)

CHAOS - "Burning Britain" EP

A wild thrash attack makes this one a necessity. Better than 90% of the current crop of Britpunk. Why are there so few bands like this over there? (JB)
(Riot City)

CHRON GEN - "Jet Boy, Jet Girl" EP

Super lame. Boring songs, weak guitar, and a general lack of imagination make this a waste of vinyl. CHRON GEN were much better on their debut EP, before they allowed themselves to be overproduced. Live and learn. (JB)
(Secret)



DEADMAN'S SHADOW - "Bomb Scare" EP

This group's first EP had a certain charm which they have now replaced with a leaden sound like that of label-mates ANTI-PASTI. The result is pretty nondescript. (JB)
(Rondelet)

DIRT - "Object Refuse, Reject Abuse" EP

A great record that sounds exactly like CRASS at their vitriolic best. I'd swear it was CRASS if I didn't know better, but I am convinced that CRASS have mastered the cloning process. Seriously, this is intelligent raw noise with a militaristic beat, so march out and buy it.
(Crass-c/o Rough Trade)

DISCHARGE - Hear Nothing See Nothing Say Nothing LP

Doom with a very fast beat. Don't say that these guys didn't warn us if someone drops the big one, because this is the second LP (they also have four 7"ers) that hammers away without mercy at the potential hell of nuclear holocaust. The songs here tend to be a bit similar (repetitive riffs and some heavy-metal guitar), but the delivery is so powerful, the words so convincingly committed, that it's a winner. Much like watching a huge fire- horrifying, but riveting at the same time. (TY)
(Clay Records)

DISEASE - "No Future/I Know How"

With a name like DISEASE and a song title like "No Future," this record has to be punk, right? Wrong, it's weak post-punk with squeaky-clean guitars. This is about as wimpy as ORANGE JUICE, so someone ought to sue them for false advertising. (JB)
(Disease-559 Herrier Rd.-Sheffield)

DISORDER - "Distortion to Deafness" EP

A bona fide classic, manic thrash punk of the most intense kind. This EP demonstrates that DISORDER is the very best punk group in the UK and the only one that can even approach Yank outfits like MINOR THREAT and the FARTZ in terms of sheer power. If you get only one English record from 1981, this should be it. (JB)
(Disorder-18 Woodburgh Rd.-Easton-Bristol)



ERAZORHEAD - "Shell Shock/She Can Dance"

RAMONES clones who sound more like the LURKERS except for some obvious vocal touches. Even so, these are the type of good poppy tunes that "da brudders" don't seem capable of producing these days. I guess that's a recommendation. (JB)
(Flickknife-82 Adelaide Grove-London W12)



EXPELLED - "No Life, No Future" EP

I would have thought it premature, but here's a band that's inspired by VICE SQUAD. Even though "What Justice" is super fast and catchy, one VICE SQUAD is enough, thank you. (JB)
(Riot City)

EXPLOITED - "Attack/Alternative"

The new release by the UK version of the PLASMATICS may contain the best song ever written ("Alternative"), with its snappy hook-laden chorus, raw power, and perhaps strangest of all- intelligent lyrics. Unfortunately, the flip exemplifies their usual mediocre standards. (JB)
(Secret)

EXPLOITED - Troop of Tomorrow LP

Lots of really fast H.C. stuff here, but you can't tell what they're singing about- no lyrics sheet. But maybe it's better this way. I'm afraid to know what these 'geniuses' are saying. Cover says it all. (TY)
(Secret)



GBH - "No Survivors" EP

GBH are real fast and real powerful, but for some reason I'm not wild about them. Their songs just are not that distinctive and I have a nagging feeling that they're all form and no content. Even so, "No Survivors" is one of their best efforts to date. (JB)
(Clay)

GONADS - "Pure Punk for Row People" EP

Very clever and very funny, but all too typical from a music standpoint. Except for the thrashed-out "Got any Wiggles, John?", it's the humor that makes this one stand out. (Note the award-winning title: "I Lost my Love to a UK Sub"). (JB)
(Secret)

INFA-RIOT - "The Winner/School's Out"

By no means special, but a vast improvement over their first HM-punk release. Increased speed is the differentiating factor rather than improved song-writing. (JB)
(Secret)



INSANE - "El Salvador" EP

Disappointing. The sound is certainly heavy enough, but it's too slow to keep up with their first thrash EP. Thematically sound but musically average, and I could do without another version of the HEARTBREAKERS' "Chinese Rocks." (JB)
(No Future)

INSTANT AGONY - "Think of England" EP

Your basic English punk here- steady beat, drone guitar, political protest lyrics. B side "Working Class" is catchy. Good looking sleeve, but best part is the name of the label. (TY)
(Half Man, Half Bisquit-no address)

LORDS OF THE NEW CHURCH - "New Church/Livin on Livin"

A bunch of losers from the DAMNED, DEAD BOYS, and SHAM 69 band together and prove they're not has-beens. This is a really original record featuring irresistible hooks, tasteful psychedelic guitar work and enough snottiness in the vocals to hold down the pretension. A pleasant surprise. (JB)
(Illegal)

PARTISANS - "17 Years of Hell" EP

Its got those UK punk choruses OK. Straight ahead delivery, but not as supercharged as their first release. (TY)
(No Future)

PETER AND THE TEST TUBE BABIES - "Banned from the Pub" EP



Great funnypunk with a powerful sound and Oi vocals. This is the kind of record that it's uproariously fun to sing along with, especially if you're drunk. (JB)
(No Future)

REVIEW - "England's Glory/Greatest Show on Earth"

A mod-punk hybrid which is kind of catchy but too wimpy to have much impact. At least it's different. (JB)

(All the Madmen-47 Hallam Rd.-Clevedon, Avon)

RIOT/CLONE - "There's No Government like No Government" EP

A new political punk group whose music isn't yet wild enough to shake you up, though "Death to Humanity" comes close. "Bottled Oi" is notable for its ironic feel and its vicious critique of Oi mindlessness. (JB)
(401 Normanhurst-Feltham Hill Rd.-Ashford, Middlesex)

RIOTOUS ASSEMBLY - LP



Cuts by UK groups VICE SQUAD, ORGANIZED CHAOS, ABRASIVE WHEELS, COURT MARTIAL, CHAOS UK, DEAD KATSS, RESISTANCE '77, HAVOC, MAYHEM, EXPELLED, T.D.A., UNDEAD, LUNATIC FRINGE, CHAOTIC DISCHORD. A few previously-released tracks, most not. Pretty good collection. Favorites are by HAVOC and CHAOTIC D. (TY)
(Riot City)

RUDI - "Crimson/14 Steps"

Depressing. Once a great guitar-heavy pop band, RUDI has now resorted to sickening keyboards. Just because the UNDERTONES added strings doesn't mean that it's OK for other Irish groups to get wimpy. Shoot the synth player. (JB)
(Jamming-45-53 Sinclair Rd.-London W14)

RUDIMENTARY PENI - "Teenage Time Killer" EP

One of the truly magnificent records of 1981, which inexplicably received almost no media attention. 12 thrash garage tunes (a new subgenre) like the best of the MEAT PUPPETS, but with political themes. It's really too great for words, so get it if you can find it.
(no address)

RUDIMENTARY PENI - "Farce" EP

A better recorded 11-song follow-up to their first release, but loses speed and rawness in the process. A bit more post-punk influence here, and a bit more repetitive, but still strong. (TY)
(Crass Records)

SPECIAL DUTIES - "Police State" EP



The third 7" from one of my favorite Oi bands. Though their amazingly gruff vocals and speedy tempo again lift them above the usual fare, none of these tracks is as irresistibly catchy as "Violent Society." (JB)

SUBHUMANS - "Big City" EP



"Big City" is a really outstanding cut, fast and with a '77-style chorus. The rest is generic English punk rock.

(Spider Leg-distributed by Rough Trade)

TOTAL CHAOS - "There are no Russians in Afghanistan" EP

An oddball release from a new funnypunk group featuring brilliant satire ("No Russians") and a snarling song sans guitars and bass ("Revolution #10"). Atypical and recommended for that reason. (JB)

(Volume- distributed by Red Rhino)

TRANSISTORS - "Riot Squad" EP

A strong debut for this group. Real fast standard punk throughout, none too original, but better than most. (JB)
(Open Circuit-no address)



VICE SQUAD - "Stand Strong" EP

A band that's really deteriorated since their first two EPs. This new one, though not as bad as its immediate predecessor, barely halts the downward spiral. Beki seems bent on taking the same route as Siouxsie, and the band appears content to follow lamely along. Only "Tomorrow's Soldier" packs a real wallop because of its straightforward nature and louder guitars. (JB)
(Riot City)

VIOLATORS - "Gangland/The Fugitive"

Whether you call this slow punk or fast post-punk, it's got a certain flare. The buzzing guitars in "Fugitive" are attention getting, and the melody line sticks in your head. Give it a listen. (JB)
(No Future)

HEADCLEANERS - "Disinfection" EP

Manic thrash punk with gravelly Oi singing. With its speed and intensity, this is probably the best record yet from Sweden. They thank BLACK FLAG, the DEAD KENNEDYS, DISORDER, and Dischord Records on their info sheet, which should give you some idea of their influences. (JB)
(Malign Massacre-Box 9004-Uppsala 9-Sweden)

NEOS - "End all Discrimination" EP

Possibly the fastest thrash garage punk ever recorded. So fast that the music cannot be structurally confined and sometimes degenerates into total noise. Some might think it's too fast, but I really like the NEOS' combination of aural chaos and political conscience. (JB)
(c/o Steve-1706 Mortimer-Victoria, BC-Canada V8P 3A8)



Other



This section includes releases from Canada, continental Europe, Scandinavia, Australia, New Zealand, South Africa (!), Mexico and anywhere else. This section will invariably be smaller than the others, mainly because records from these areas are poorly distributed and we often have trouble getting ahold of them. I've liked a lot of what I have heard, but I can not do much unless more people send us copies to review. Please contact us!



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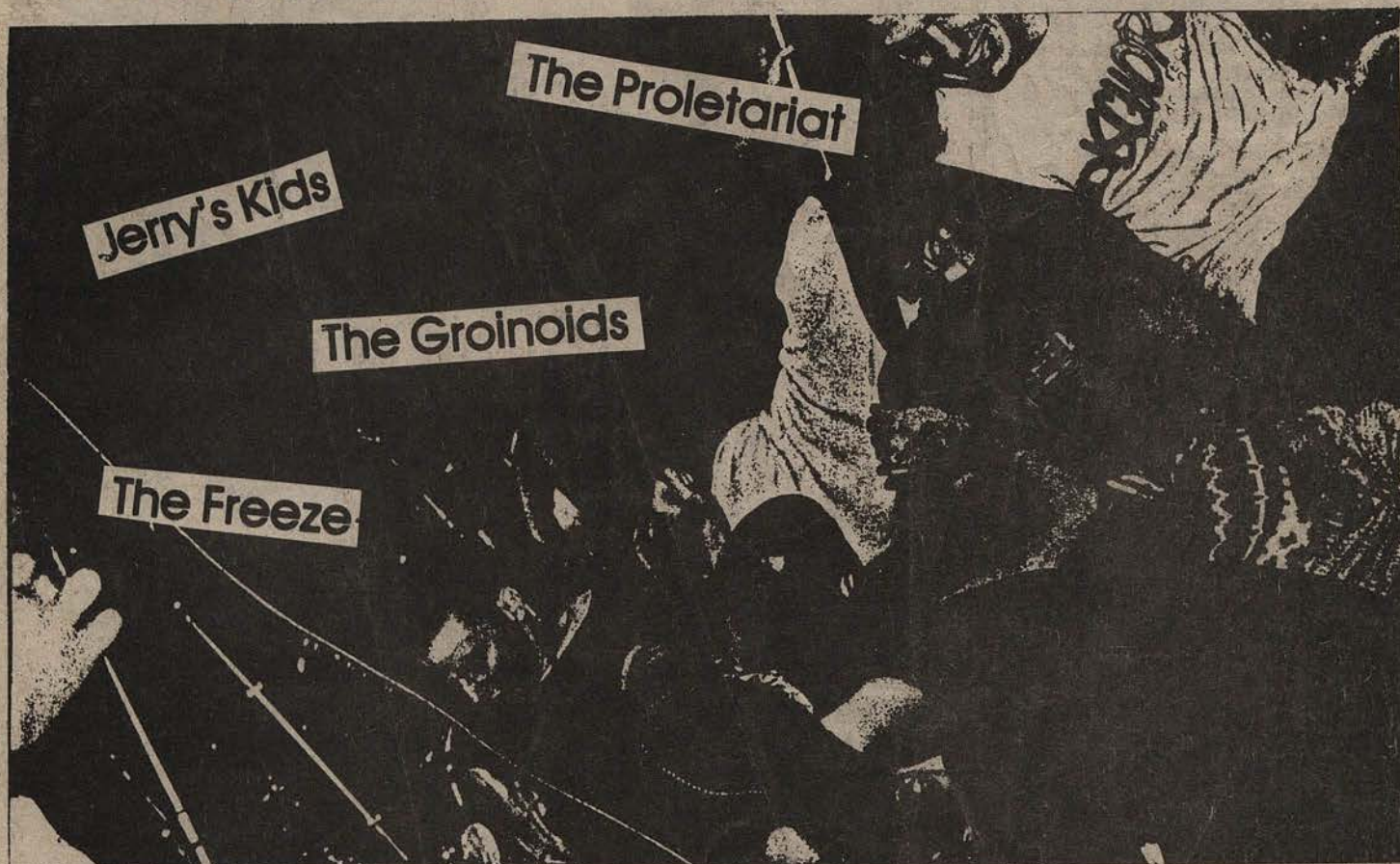
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